

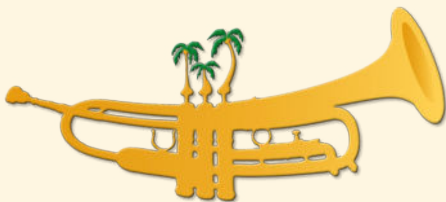


***Michael Drake's compound of
salsa, jazz and funk!***



Jamaica

BIG BAND ARRANGEMENT



**COMPOSED BY MICHAEL DRAKE
ARR. BY KEVIN CARBERRY**

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Jamaica

Big Band Score

Michael Drake

The musical score is for a Big Band piece titled "Jamaica" by Michael Drake. It is written in 4/4 time and B-flat major. The score includes staves for the following instruments:

- Sop Sax
- Alto 2
- Ten 1 & 2
- Bari
- Tpt Solo
- Tpt 1
- Tpt 2
- Tpt 3 & 4
- Bone 1
- Bone 2
- Bone 3
- Bone 4
- Piano
- Guitar
- Bass

The Piano and Guitar parts are detailed with chord diagrams and melodic lines. The Piano part includes the following chords: B \flat min⁹, G \flat MAJ⁹, and A \flat MAJ⁹. The Guitar part includes the following chords: B \flat min⁹, G \flat MAJ⁹, and A \flat MAJ⁹. The Bass part is marked with "Full Chords".

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

B \flat min⁹

B \flat min⁹

G \flat MAJ⁹

(8va) B \flat min⁹

B \flat min⁹

G \flat MAJ⁹

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

C min⁹

G^b MAJ⁹

A^b MAJ⁹

B^b min⁹

G^b MAJ⁹

A^b MAJ⁹

B^b min⁹

[A]

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

C min⁹

A \flat MAJ⁹

B \flat MAJ⁹

B \flat min⁹

G \flat MAJ⁹

A \flat MAJ⁹

B \flat min⁹

G \flat MAJ⁹

A \flat MAJ⁹

3

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Chords: Cmin⁹, Cmin⁹, A^b MAJ⁹, B^b min⁹, B^b min⁹, G^b MAJ⁹

Dynamics: *p*

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

B \flat MAJ⁹ Cmin⁹ Cmin⁹
 A \flat MAJ⁹ B \flat min⁹ B \flat min⁹
 A \flat MAJ⁹ B \flat min⁹ B \flat min⁹

f *f* *f*

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Chords: $A\flat MAJ^9$, $B\flat MAJ^9$, $Cmin^9$, $G\flat MAJ^9$, $A\flat MAJ^9$, $B\flat min^9$

Dynamics: *p*

Musical notation includes vocal lines with rests, instrumental parts with notes, rests, and slurs, and a piano part with complex rhythmic patterns.

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

C min⁹
 A^b MAJ⁹
 ff
 ff
 ff
 B^b min⁹
 G^b MAJ⁹
 B^b min⁹
 G^b MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

B \flat MAJ⁹
 Cmin⁹
 A MAJ⁹
 B \flat min⁹

f
f
f
f
f

%
 %

[B]

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

Fmin⁹

Gmin⁹

Fmin⁹

Fmin⁹/A \flat

mp

mf

E \flat min⁹

Fmin⁹

E \flat min⁹

E \flat min⁹/G \flat E \flat min⁹/D \flat

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

D min⁷ D min⁷/C B⁷_{b5} F min⁹/E_b C min⁹ A_b MAJ⁹
 C min⁷ C min/B_b A⁷_{b9} B_b min⁹ G_b MAJ⁹
 C min⁷ C min/B_b A⁷_{b5} B_b min⁹ G_b MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

B \flat MAJ⁹
 C min⁹
 C min⁹
 A \flat MAJ⁹
 B \flat min⁹
 B \flat min⁹
 A \flat MAJ⁹ (8^{va})
 B \flat min⁹
 B \flat min⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

A♭ MAJ⁹ B♭ MAJ⁹ Cmin⁹

G♭ MAJ⁹ A♭ MAJ⁹ B♭ min⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Cmin⁹
 A^b MAJ⁹
 B^b MAJ⁹
 B^b min⁹
 G^b MAJ⁹
 A^b MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Chord changes:
 Cmin⁹
 Cmin⁹
 A[♭] MAJ⁹
 B[♭] min⁹
 B[♭] min⁹
 G[♭] MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

B \flat MAJ⁹ Cmin⁹ B \flat MAJ⁹

A \flat MAJ⁹ B \flat min⁹ A \flat MAJ⁹

A \flat MAJ⁹ B \flat min⁹ A \flat MAJ⁹

sfz ff
 sfz ff
 sfz ff

S *sfz*
 A2 *sfz*
 T12 *sfz*
 B
 TS *Cmin⁹*
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P *Bb min⁹*
 Gtr *Bb min⁹*
 B

Bb MAJ⁹
Bb
B
Ab MAJ⁹
Ab min⁷
A min⁷

[C]

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Cmin⁹
 B \flat min⁷
 A \flat min⁷ A min⁷
 B \flat min⁷
 A \flat min⁷ A min⁷

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Cmin⁹
 Cmin⁹
 D₉⁶
 D⁶_{#9}
 B^b min⁷
 A^b min⁷ A min⁷
 B^b min⁷
 Cmin C[#] min
 B^b min⁷
 A^b min⁷ A min⁷
 B^b min⁷
 Cmin C[#] min

[D]

This musical score is for a big band, specifically measures 1 through 4 of a section labeled [D]. The score is written for the following instruments and voices:

- S (Soprano):** Treble clef, key of D major. Melody line with eighth and quarter notes.
- A2 (Alto 2):** Treble clef, key of D major. Harmonic line with eighth and quarter notes.
- T12 (Tenor 1 & 2):** Treble clef, key of D major. Harmonic line with eighth and quarter notes.
- B (Baritone):** Treble clef, key of D major. Harmonic line with eighth and quarter notes.
- TS (Trumpet Section):** Treble clef, key of D major. Rests for all four parts.
- T1 (Trumpet 1):** Treble clef, key of D major. Rests for all four parts.
- T2 (Trumpet 2):** Treble clef, key of D major. Harmonic line with eighth and quarter notes.
- T34 (Trumpet 3 & 4):** Treble clef, key of D major. Harmonic line with eighth and quarter notes.
- B1 (Baritone 1):** Bass clef, key of D major. Rests for all four parts.
- B2 (Baritone 2):** Bass clef, key of D major. Rests for all four parts.
- B3 (Baritone 3):** Bass clef, key of D major. Rests for all four parts.
- B4 (Baritone 4):** Bass clef, key of D major. Rests for all four parts.
- P (Piano):** Treble and Bass clefs, key of D major. Chordal accompaniment with eighth and quarter notes. Chords are labeled: D min, Bb, C, D min, D min.
- Gtr (Guitar):** Treble clef, key of D major. Chordal accompaniment with eighth and quarter notes. Chords are labeled: D min, Bb, C, D min, D min.
- B (Bass):** Bass clef, key of D major. Harmonic line with eighth and quarter notes.

The key signature is D major (two sharps). The time signature is 4/4. The score is arranged in a standard big band format with multiple parts for each instrument.

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

I'm a Jamaican, I'm a Jamaican, I'm a Jamaican, I'm a Jamaican

B \flat C D min D min

B \flat C D min D min

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

B \flat C D min

B \flat C D min

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

D min
 B \flat
 C
 D min
 B \flat
 C

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

S: *It's a good thing that you're here*
 A2: *It's a good thing that you're here*
 T12: *It's a good thing that you're here*
 B: *It's a good thing that you're here*
 TS: *It's a good thing that you're here*
 T1: *It's a good thing that you're here*
 T2: *It's a good thing that you're here*
 T34: *It's a good thing that you're here*
 B1: *It's a good thing that you're here*
 B2: *It's a good thing that you're here*
 B3: *It's a good thing that you're here*
 B4: *It's a good thing that you're here*
 P: *It's a good thing that you're here*
 Gtr: *It's a good thing that you're here*
 B: *It's a good thing that you're here*

D min
 D min

[E]

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

G min⁹

A min⁹

G min⁹

G min⁷/B \flat

G min⁷/F

G min⁷

G min⁷/B \flat

G min⁷/F

\wedge

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Chord markings in piano/guitar section:
 Emin⁷, Emin⁶, D min, B^b, C

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

The score is for a big band arrangement of "Jamaica". It features vocal soloists (S, A2, T12, B) and vocal soloists (TS, T1, T2, T34). The piano (P) part includes a bass line with "D min" markings. The guitar (Gtr) and bass (B) parts provide a rhythmic foundation. The key signature is one sharp (F#) and the time signature is 4/4.

29

[F]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 3-measure excerpt in the key of D major (indicated by two sharps: F# and C#). The time signature is 4/4. The score includes parts for the following instruments and voices:

- S (Soprano):** Vocal line, starting with a whole note D5.
- A2 (Alto 2):** Vocal line, starting with a whole note D4.
- T12 (Tenor 12):** Vocal line, starting with a whole note D4.
- B (Bass):** Vocal line, starting with a whole note D3.
- TS (Trumpet Section):** Brass line, starting with a whole note D4.
- T1 (Trumpet 1):** Brass line, starting with a whole note D4.
- T2 (Trumpet 2):** Brass line, starting with a whole note D4.
- T34 (Trumpet 3 & 4):** Brass line, starting with a whole note D4.
- B1 (Baritone 1):** Brass line, starting with a whole rest.
- B2 (Baritone 2):** Brass line, starting with a whole rest.
- B3 (Baritone 3):** Brass line, starting with a whole rest.
- B4 (Baritone 4):** Brass line, starting with a whole rest.
- P (Piano):** Piano accompaniment, featuring triplets and arpeggiated figures.
- Gtr (Guitar):** Electric guitar line, featuring triplets and arpeggiated figures.
- B (Bass):** Bass line, featuring triplets and arpeggiated figures.

The score is written for a large ensemble, including vocalists, brass, piano, guitar, and bass. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings like *fff* (fortississimo).

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

This musical score is for a piece titled "Jamaica". It is arranged for a vocal soloist and a big band. The score is written in 4/4 time and features a key signature of one sharp (F#), indicating the key of D major or B minor.

Vocal Soloists:

- S (Soprano):** The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.
- A2 (Alto 2):** The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.
- T12 (Tenor 12):** The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.
- B (Baritone):** The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Big Band Ensemble:

- TS (Trumpet Section):** The trumpet section plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- T1 (Trumpet 1):** The first trumpet part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- T2 (Trumpet 2):** The second trumpet part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- T34 (Trumpet 3 & 4):** The third and fourth trumpet parts play a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- B1 (Baritone 1):** The first baritone part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- B2 (Baritone 2):** The second baritone part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- B3 (Baritone 3):** The third baritone part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- B4 (Baritone 4):** The fourth baritone part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- P (Piano):** The piano part consists of two staves. The right hand plays a melodic line with chords, and the left hand plays a bass line with eighth and quarter notes.
- Gtr (Guitar):** The guitar part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.
- B (Bass):** The bass part plays a melodic line consisting of eighth and quarter notes, with a final quarter rest.

[G]

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

G min⁹

E \flat MAJ⁹

FMAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

G min⁹ G min⁹ G min⁹ G min⁹

Optional solos for Percussion or whoever!

Play 6x's

S

A2

T12

B

Play 6x's

TS

T1

T2

T34

Play 6x's

B1

B2

B3

B4

Play 6x's

P

Gtr

B

G min⁹

E^b MAJ⁹

E^b MAJ⁹

F MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

FMAJ⁹
 G min⁹
 G min⁹
 G min⁹

Optional solos for Percussion or whoever continued.

[illegible]

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

C min⁹
 FMAJ⁹
 G min⁹
 G min⁹
 G min⁹
 G min⁹

[Q]

Score for Jamaica - Big Band Score, page 40. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor).

Instrument Parts:

- S (Soprano):** Melodic line with eighth-note patterns.
- A2 (Alto 2):** Melodic line with eighth-note patterns.
- T12 (Tenor 12):** Melodic line with eighth-note patterns.
- B (Bass):** Melodic line with eighth-note patterns.
- TS (Trumpet Section):** Melodic line with eighth-note patterns.
- T1 (Trumpet 1):** Melodic line with eighth-note patterns.
- T2 (Trumpet 2):** Melodic line with eighth-note patterns.
- T34 (Trumpet 3 & 4):** Melodic line with eighth-note patterns.
- B1 (Baritone 1):** Melodic line with eighth-note patterns.
- B2 (Baritone 2):** Melodic line with eighth-note patterns.
- B3 (Baritone 3):** Melodic line with eighth-note patterns.
- B4 (Baritone 4):** Melodic line with eighth-note patterns.
- P (Piano):** Accompanying line with chords and eighth-note patterns.
- Gtr (Guitar):** Accompanying line with chords and eighth-note patterns.
- B (Bass):** Accompanying line with chords and eighth-note patterns.

Chord Progression:

- Measure 1:** Cmin⁹ (TS), B \flat min⁹ (P), B \flat min⁹ (Gtr).
- Measure 2:** A \flat MAJ⁹ (TS), G \flat MAJ⁹ (P), G \flat MAJ⁹ (Gtr).
- Measure 3:** B \flat MAJ⁹ (TS), A \flat MAJ⁹ (P), A \flat MAJ⁹ (Gtr).

Other Annotations:

- Full Chords:** Indicated in the Gtr part for the first measure.
- 3:** Triplet marking in the TS part for the third measure.
- 8va:** Octave marking in the Gtr part for the first measure.

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Cmin⁹ Cmin⁹ A^b MAJ⁹
 B^b min⁹ B^b min⁹ G^b MAJ⁹
 B^b min⁹ (8^{va}) B^b min⁹ G^b MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

B \flat MAJ⁹ Cmin⁹
 A \flat MAJ⁹ B \flat min⁹

The score is written for a Big Band ensemble. The vocal soloists (S, A2, T12, B) and the vocal section (TS, T1, T2, T34) perform a melody in the first two measures. The piano (P) provides harmonic support with chords. The guitar (Gtr) and bass (B) provide a rhythmic foundation. The score is in 4/4 time and features a key signature of three flats (B-flat major/C minor).

[X]

Score for Jamaica - Big Band Score, measures 1-3. The score includes parts for Soprano (S), Alto 2 (A2), Tenor 12 (T12), Bass (B), Tenor Saxophone (TS), Trumpet 1 (T1), Trumpet 2 (T2), Trumpet 3/4 (T34), Baritone 1 (B1), Baritone 2 (B2), Baritone 3 (B3), Baritone 4 (B4), Piano (P), Guitar (Gtr), and Bass (B). The key signature is three sharps (F#, C#, G#). The piano part includes chord changes: Bmin⁹, G MAJ⁹, and A MAJ⁹. The guitar and bass parts feature triplet patterns.

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

Bmin⁹
 Bmin⁹
 GMAJ⁹
 Bmin⁹
 Bmin⁹
 GMAJ⁹

3
 3
 3

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

The score is written for a vocal quartet (Soprano, Alto 2, Tenor 12, Bass) and a big band ensemble. The key signature is A major (three sharps). The tempo is marked with a 'J' (Jamaican) symbol. The vocal parts feature long melodic lines with ties across measures. The instrumental parts include a Tenor Saxophone (TS) with a triplet, Trumpets 1, 2, and 3-4 with melodic lines, Baritone 1-4 with rhythmic patterns, Piano (P) with chords (A MAJ⁹ and B min⁹), Guitar (Gtr) with a rhythmic pattern, and Bass (B) with a triplet.

[Y]

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

C# min⁹
 A MAJ⁹
 B MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

C# min⁹
 C# min⁹
 A MAJ⁹

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

The score is for a piece titled "Jamaica" in the key of B major (indicated by two sharps). It features a vocal ensemble with parts for Soprano (S), Alto 2 (A2), Tenor 12 (T12), Baritone (B), Tenor Solo (TS), Tenor 1 (T1), Tenor 2 (T2), and Tenors 3 & 4 (T34). The instrumental section includes four Basses (B1, B2, B3, B4), Piano (P), Guitar (Gtr), and Drums (B). The piano part includes chord markings: BMAJ⁹ and C# min⁹. The guitar part also includes these chord markings. The score is divided into two measures, with a repeat sign (double slash) at the end of each measure.

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

C# min⁹

A MAJ⁹

B MAJ⁹

Gtr

B

50

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

BMAJ⁹
 C[#]min⁹

[Z]

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

BMAJ⁹

C# min⁹

BMAJ⁹

S

A2

T12

B

TS

T1

T2

T34

B1

B2

B3

B4

P

Gtr

B

C# min9

BMAJ9

C# min9

S
 A2
 T12
 B
 TS
 T1
 T2
 T34
 B1
 B2
 B3
 B4
 P
 Gtr
 B

The score is written for a big band. The vocal parts (S, A2, T12, B, TS) feature a melodic line with triplets in the first measure of each system. The instrumental parts include:

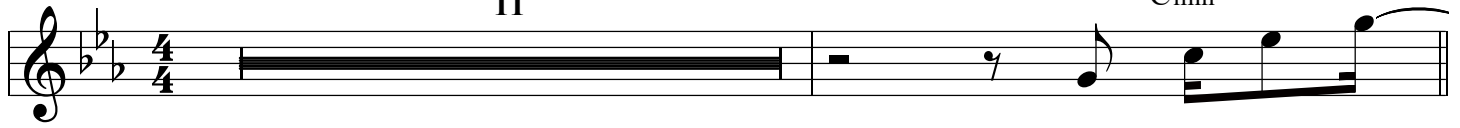
- T1, T2, T34:** Trumpets 1, 2, and 3/4, playing a rhythmic pattern of eighth notes.
- B1, B2, B3, B4:** Baritone 1, 2, 3, and 4, playing a rhythmic pattern of eighth notes.
- P:** Piano, playing a rhythmic pattern of eighth notes.
- Gtr:** Guitar, playing a rhythmic pattern of eighth notes.
- B:** Bass, playing a rhythmic pattern of eighth notes.

Jamaica

Trumpet Solo

11

Cmin⁹ Michael Drake

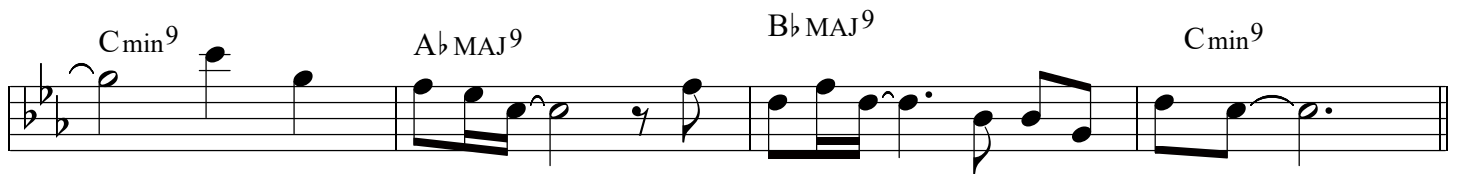
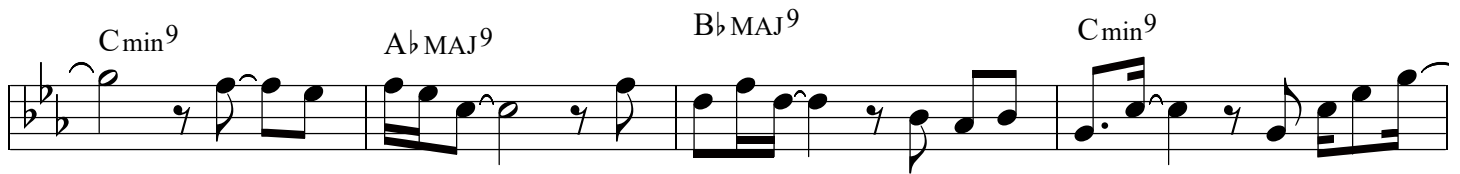
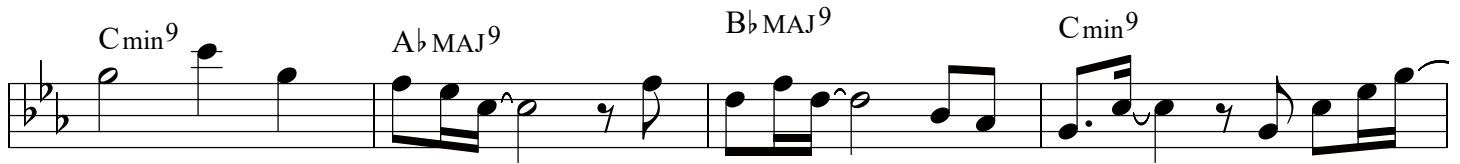


[A] Cmin⁹

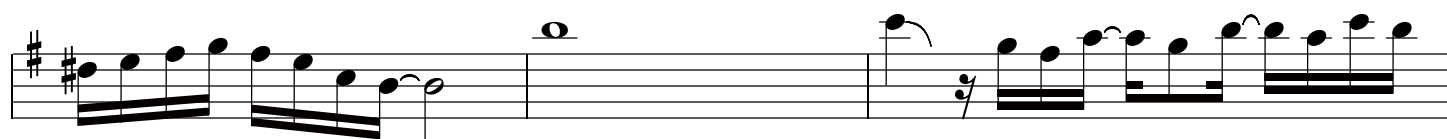
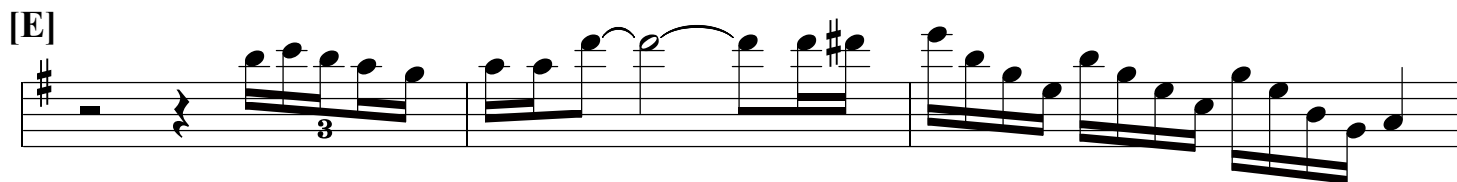
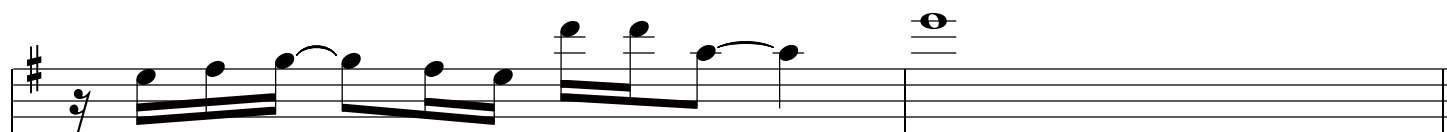
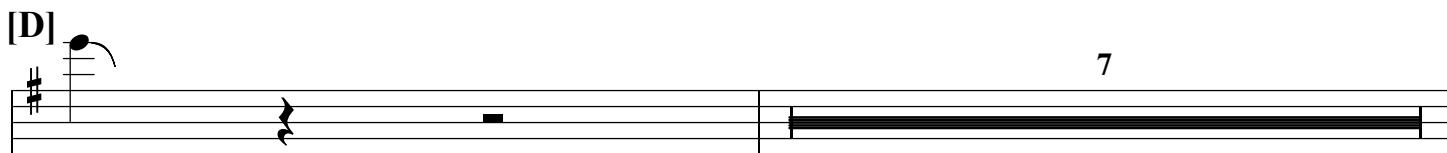
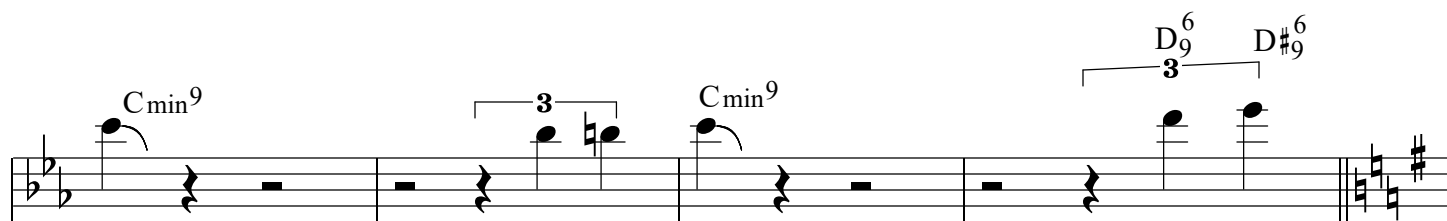
A^bMAJ⁹

B^bMAJ⁹

Cmin⁹

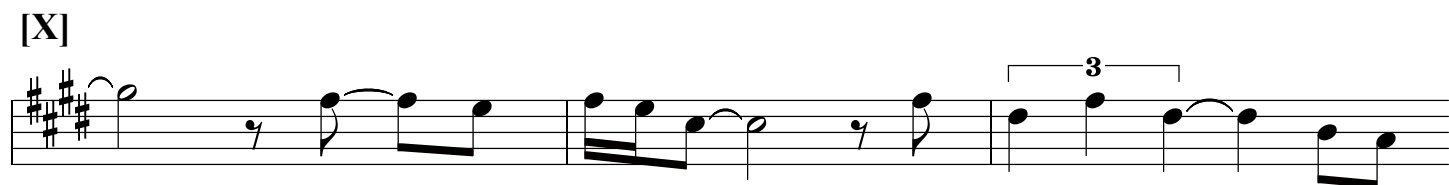
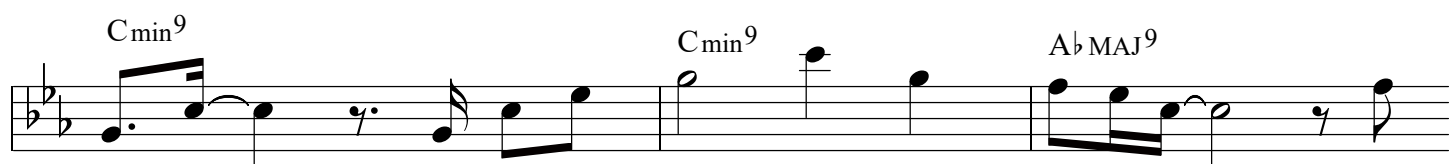


[illegible]



The musical score is written for a trumpet solo in the key of D major. It consists of seven staves of music. The notation includes various musical symbols such as eighth notes, quarter notes, and triplets, with some notes beamed together. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a triplet of eighth notes. The third staff starts with a bracketed 'F' above the first measure. The fourth staff features a key signature change to two flats (Bb and Eb) in the middle. The fifth staff continues the melody. The sixth staff shows a key signature change back to one sharp (F#) in the middle. The seventh staff begins with a bracketed 'G' above the first measure and ends with a triplet of eighth notes.

Play 6 x's



3

3

3

3

3

[Z] 4

3

3

sfz

Jamaica

Trumpet Soli's at Letter [D, Y and Z]

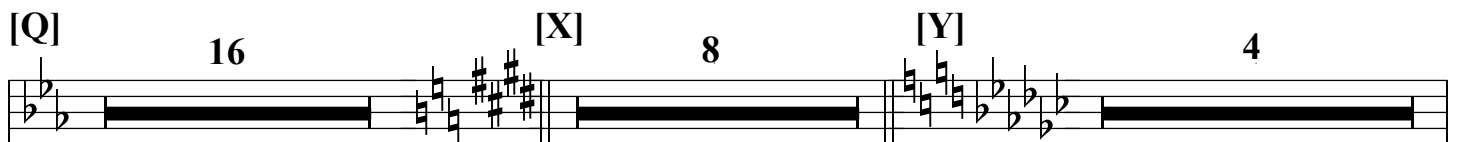
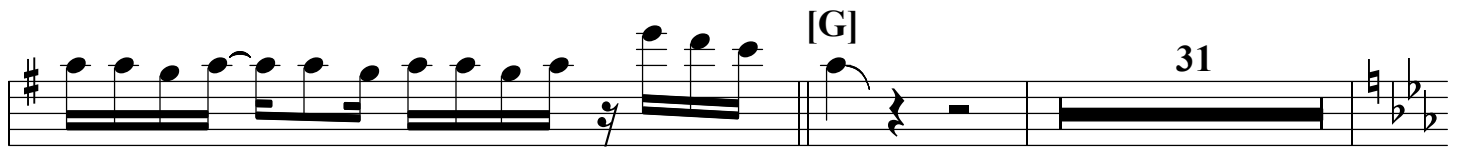
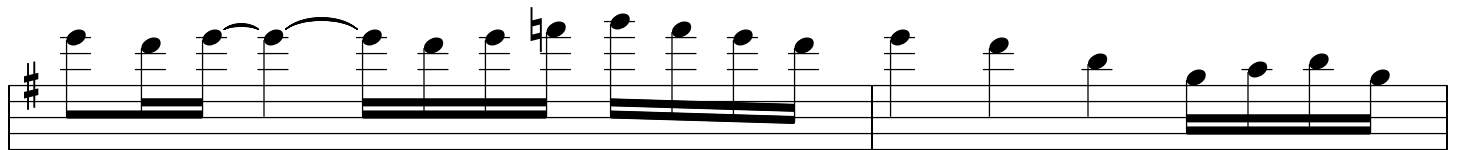
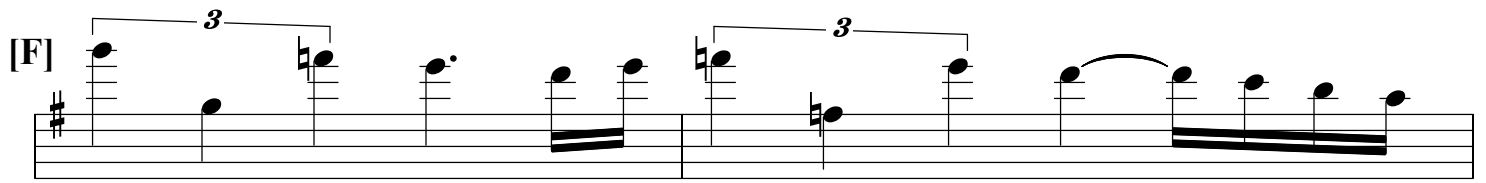
Michael Drake

[D]

Musical notation for the [D] section, written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The section begins with a whole rest marked with an '8' above it. The melody consists of eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. The notation is spread across three staves.

[E]

Musical notation for the [E] section, continuing in the same key signature and time signature. This section features more complex rhythmic patterns, including triplets and sixteenth-note runs. It is also spread across three staves.

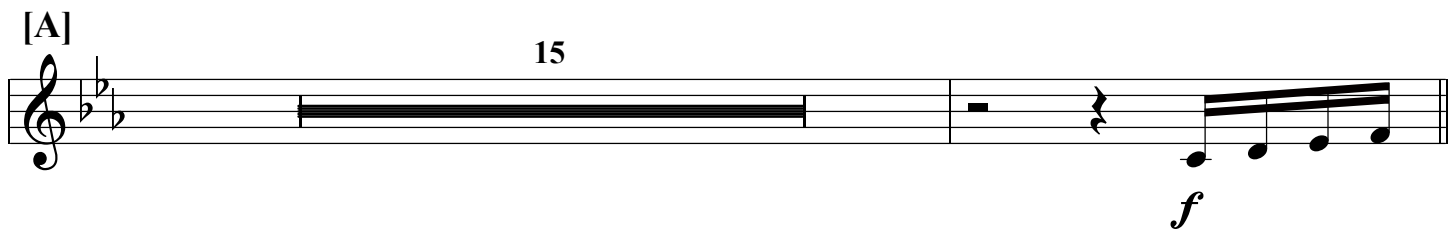
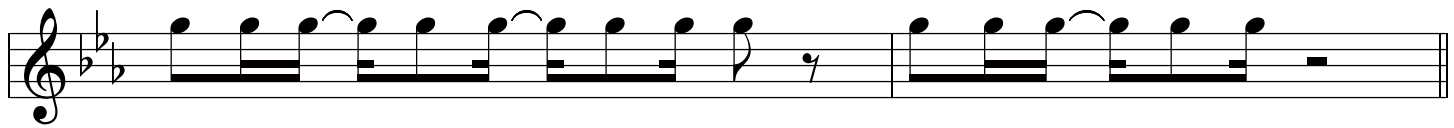


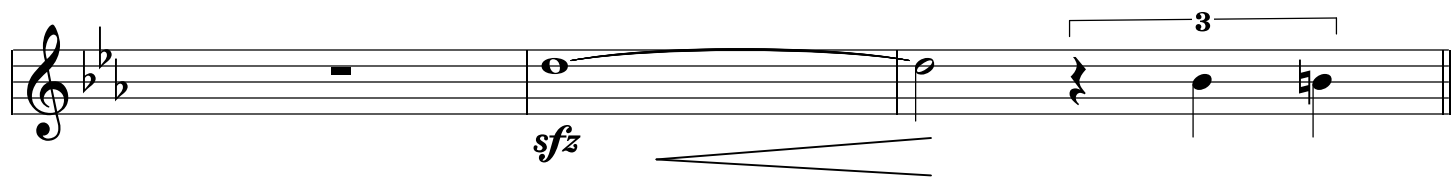
The musical score is written for a trumpet solo in B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The notation includes various melodic lines, triplets (marked with a '3'), slurs, and ties. The eighth staff begins with a section marked '[Z]' and a '4' above a whole rest, followed by more melodic notation. The piece concludes with a double bar line.

Jamaica

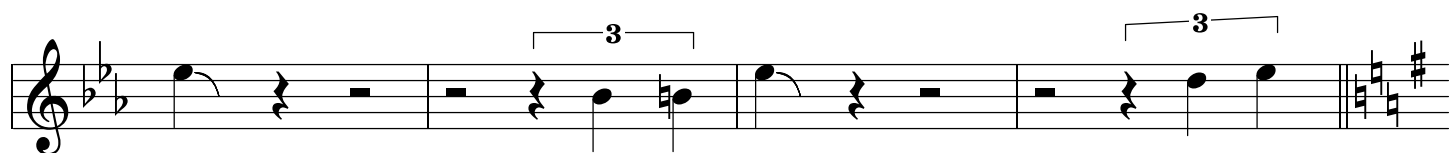
Soprano

Michael Drake





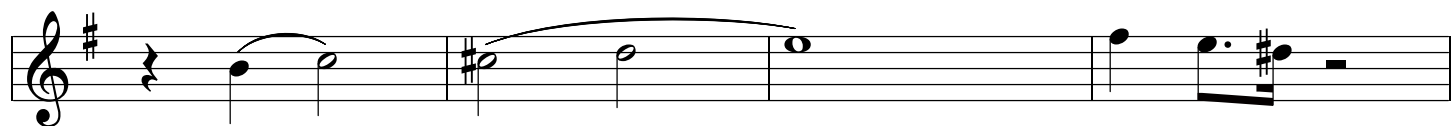
[C]

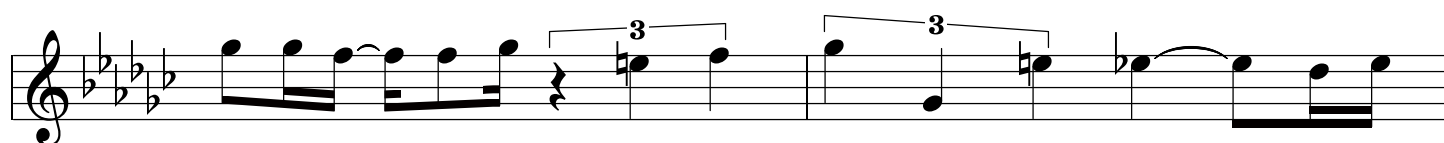
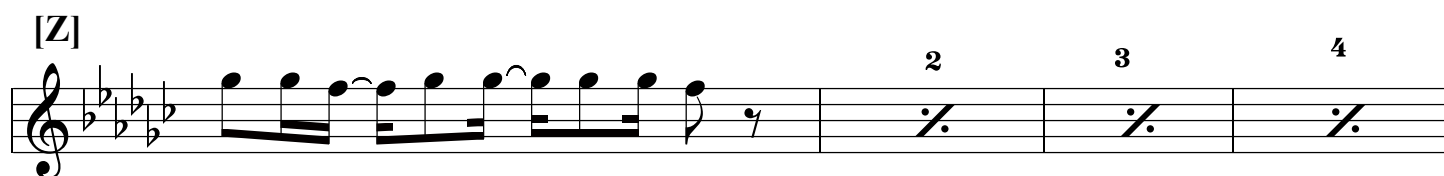


[D]



[E]

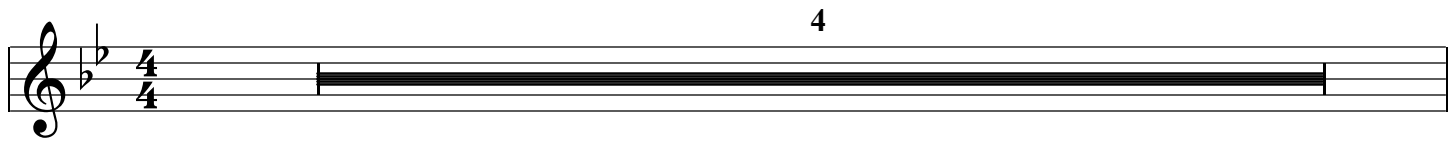




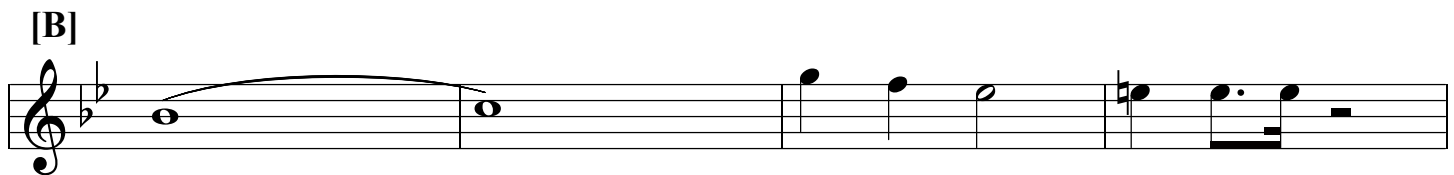
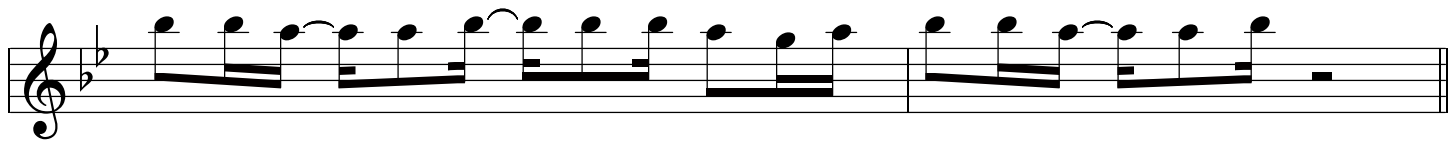
Jamaica

Alto 2

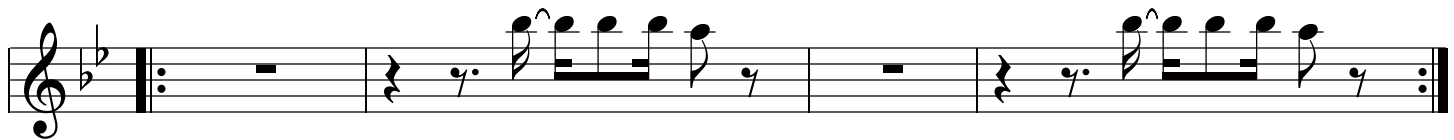
Michael Drake

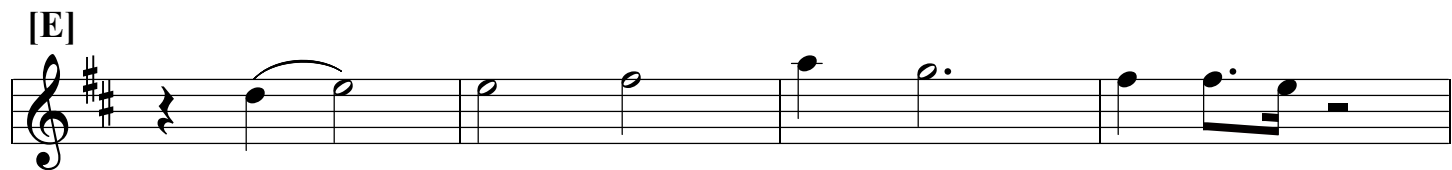
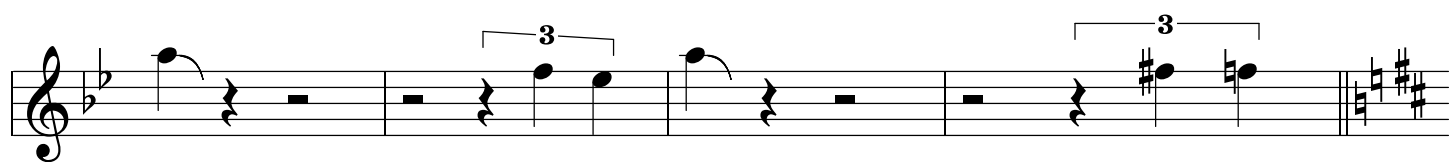
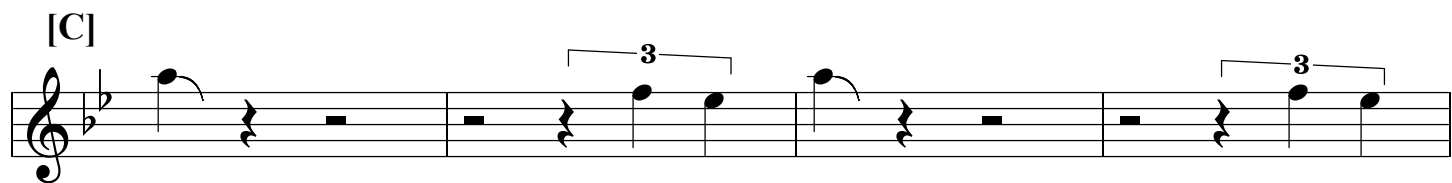
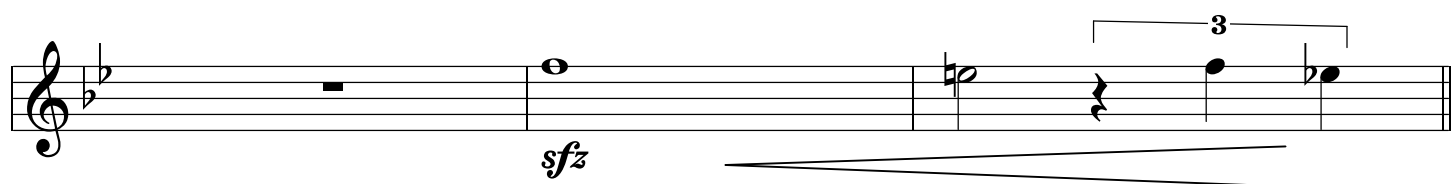


Play 3x's



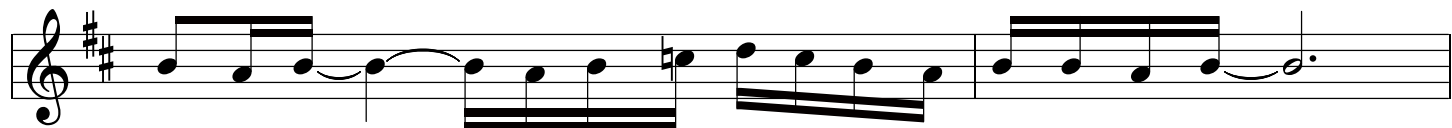
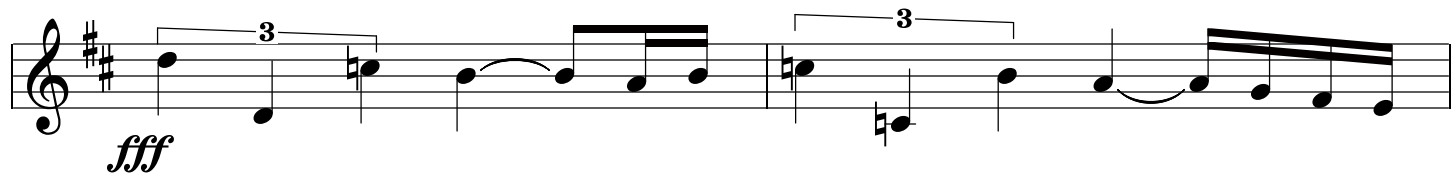
Play 4x's



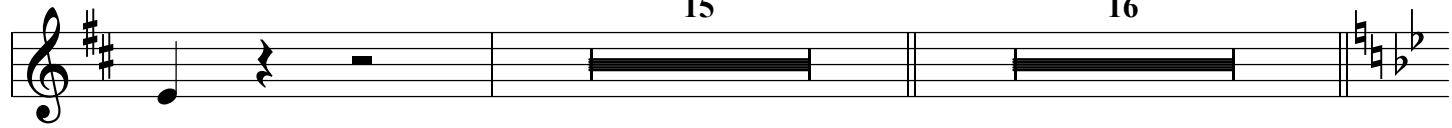




[F]

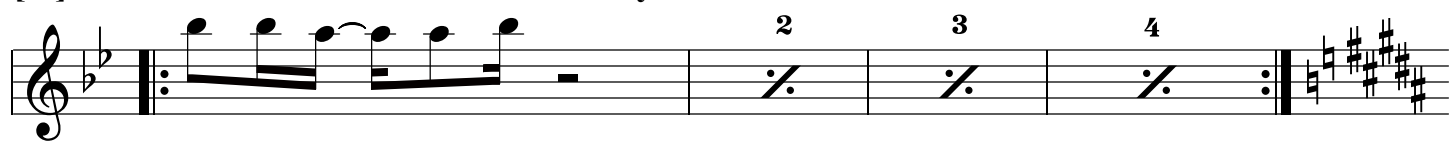


[G]



[Q]

Play 4x's



[X]

Two staves of music in treble clef. The key signature has five sharps (F#, C#, G#, D#, A#). The first staff contains a single melodic line with a long slur over it, spanning five measures. The second staff continues the melody with slurs and a final cadence.

[Y]

Two staves of music in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The first staff contains a melodic line with slurs. The second staff contains a rhythmic pattern with the instruction "Play 4x's" above it, followed by three measures marked with a slash and a repeat sign, labeled 2, 3, and 4.

[Z]

Two staves of music in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The first staff contains a melodic line with slurs. The second staff contains a rhythmic pattern with the instruction "Play 4x's" above it, followed by three measures marked with a slash and a repeat sign, labeled 2, 3, and 4.

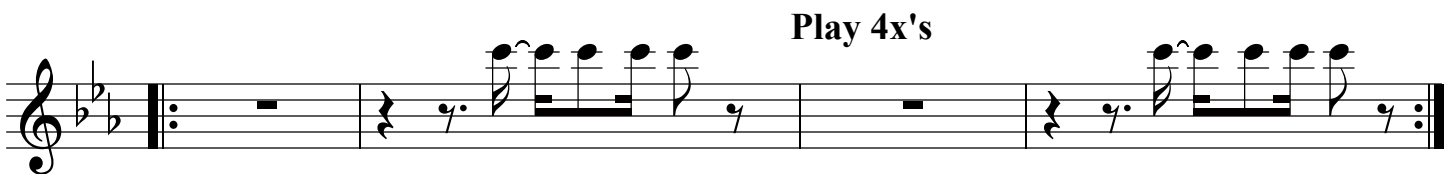
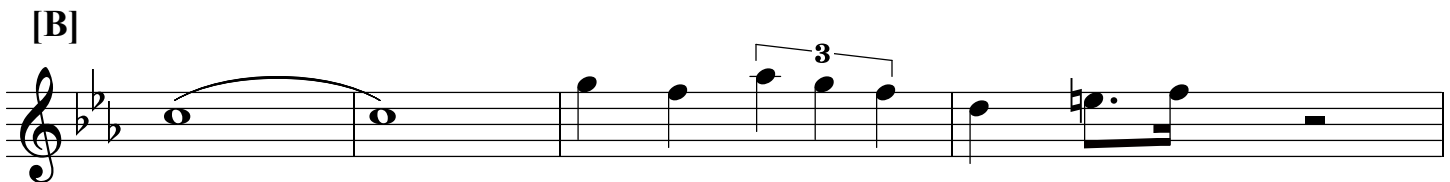
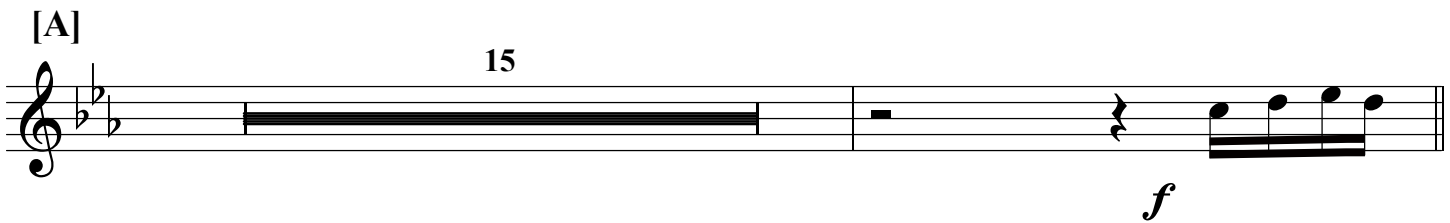
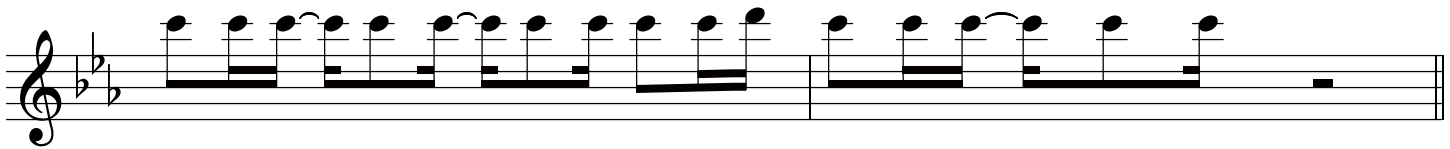
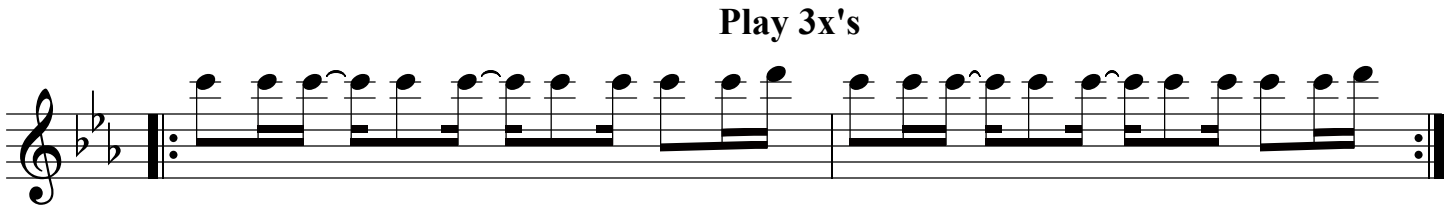
Two staves of music in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The first staff contains a melodic line with slurs. The second staff contains a rhythmic pattern with the instruction "Play 4x's" above it, followed by three measures marked with a slash and a repeat sign, labeled 2, 3, and 4.

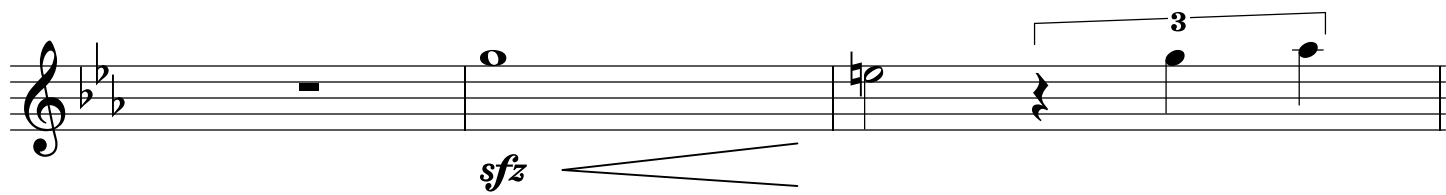
Two staves of music in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The first staff contains a melodic line with slurs. The second staff contains a rhythmic pattern with the instruction "Play 4x's" above it, followed by three measures marked with a slash and a repeat sign, labeled 2, 3, and 4.

Jamaica

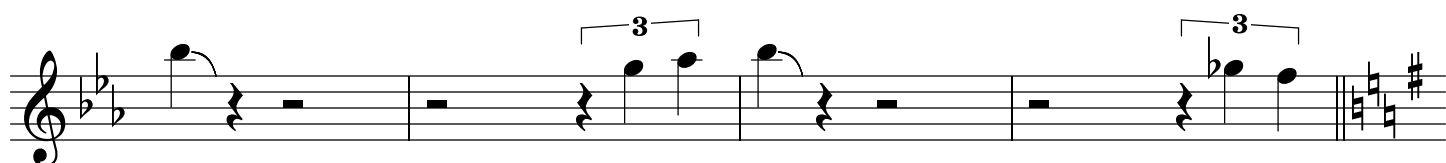
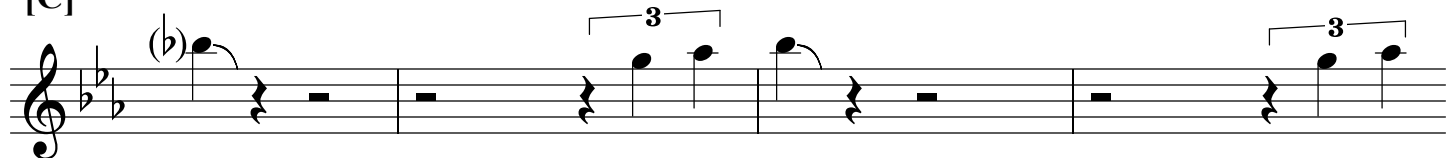
Tenor Sax 1

Michael Drake

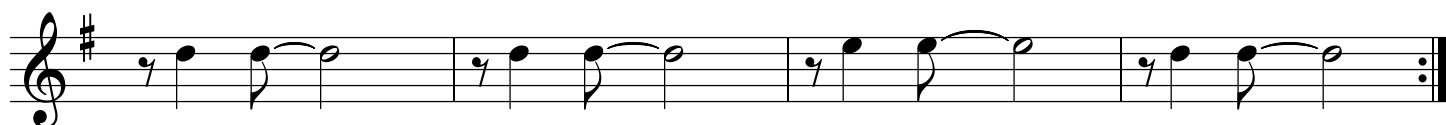
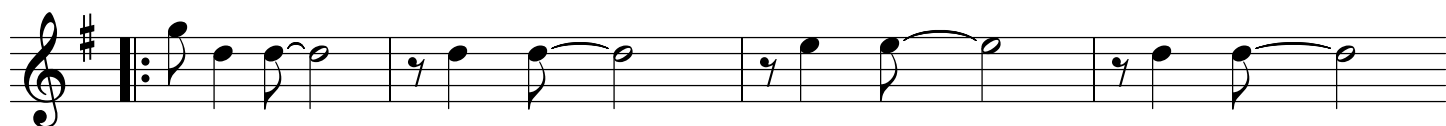




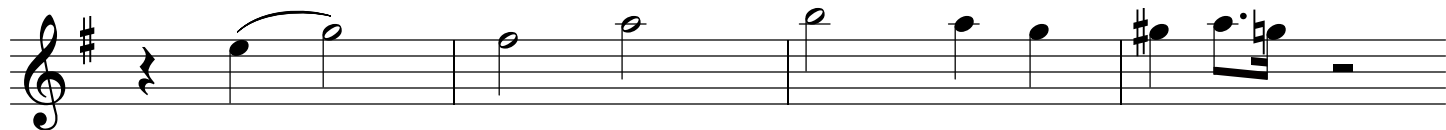
[C]

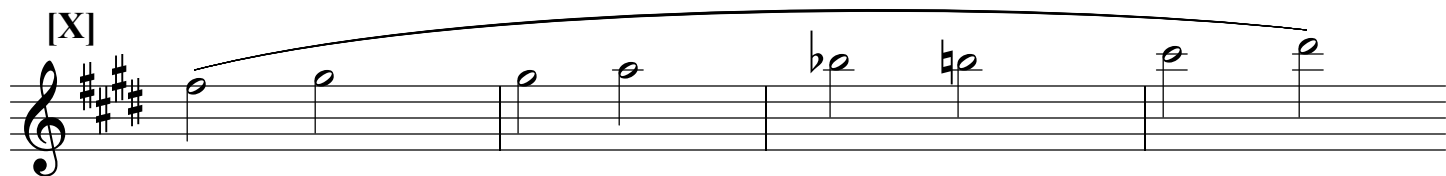
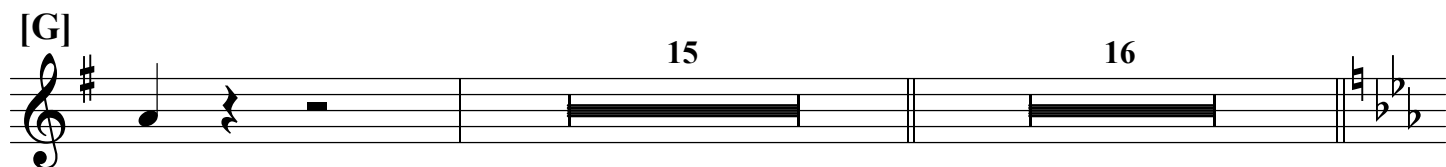
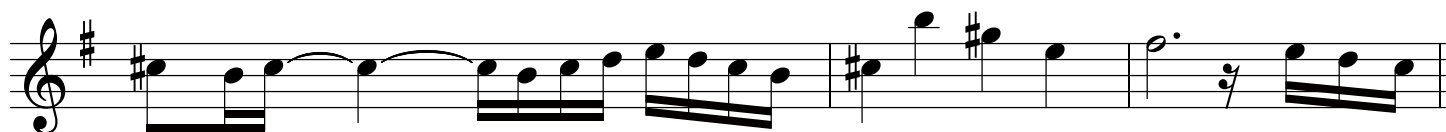
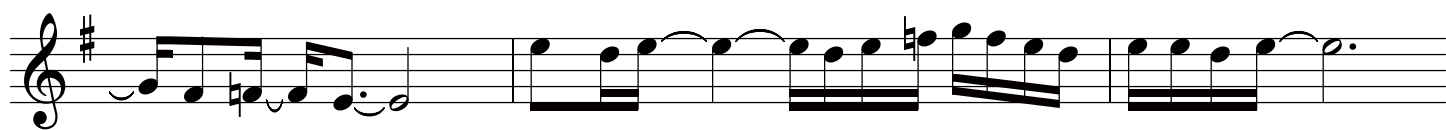
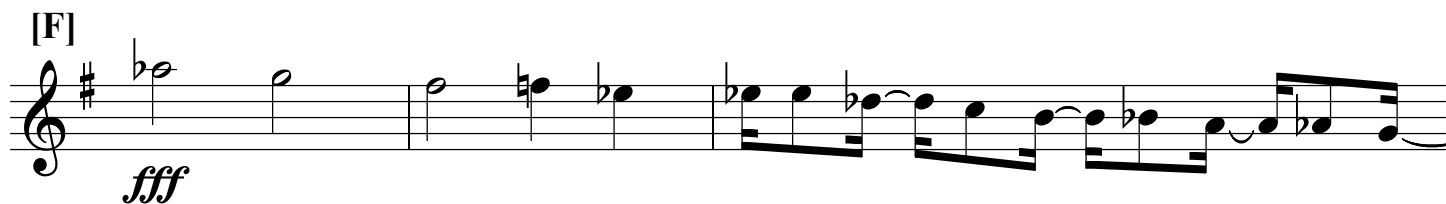
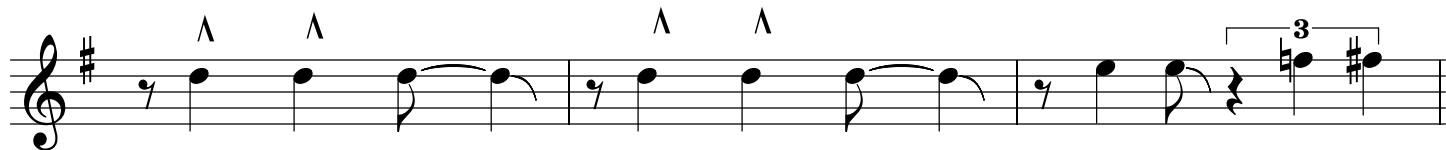


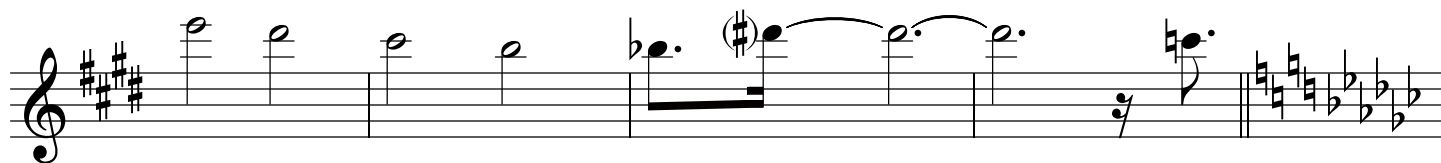
[D]



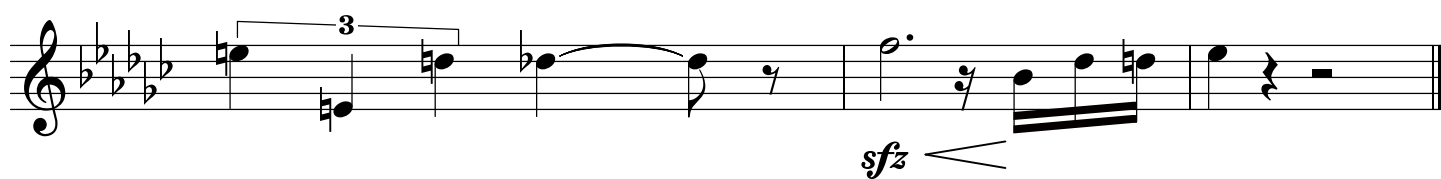
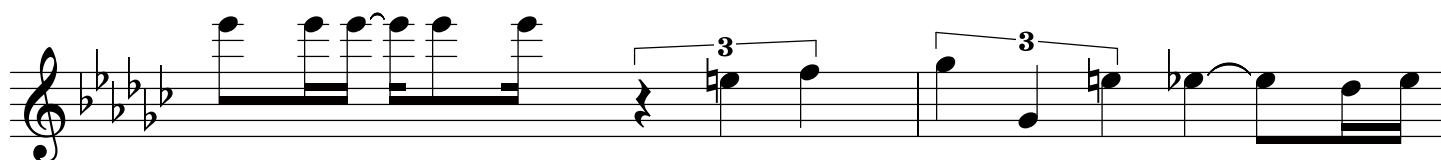
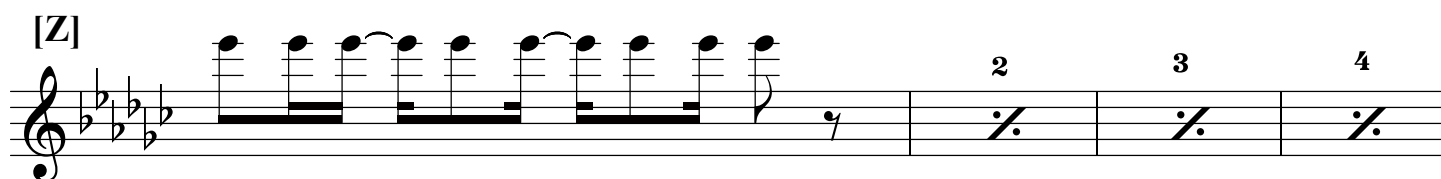
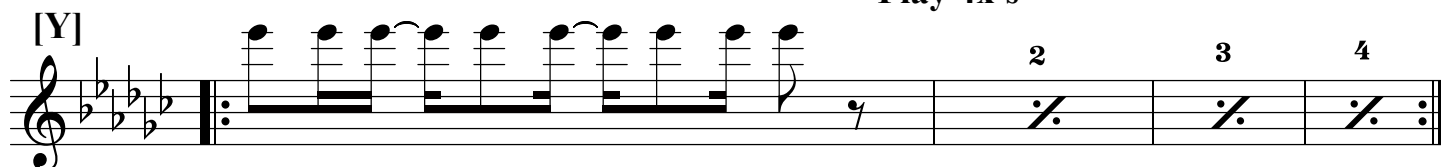
[E]







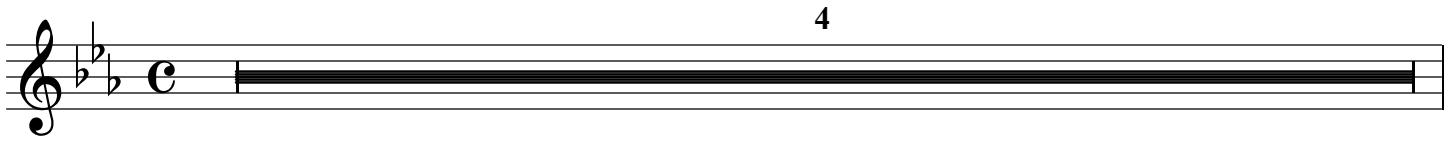
Play 4x's



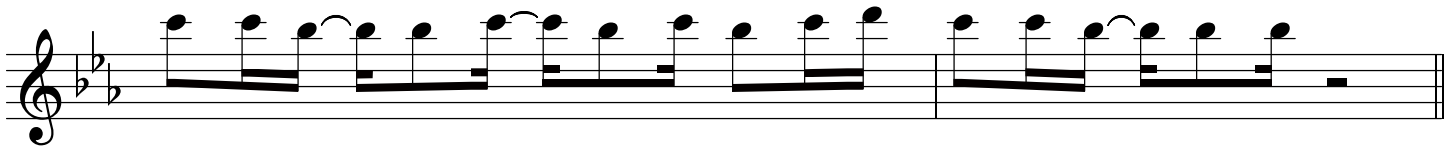
Jamaica

Tenor Sax 2

Michael Drake

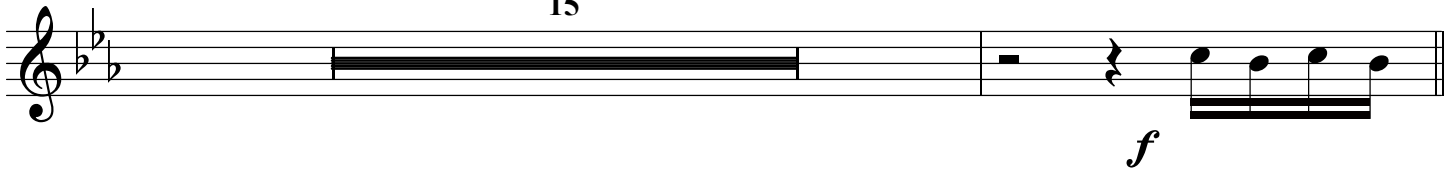


Play 3x's

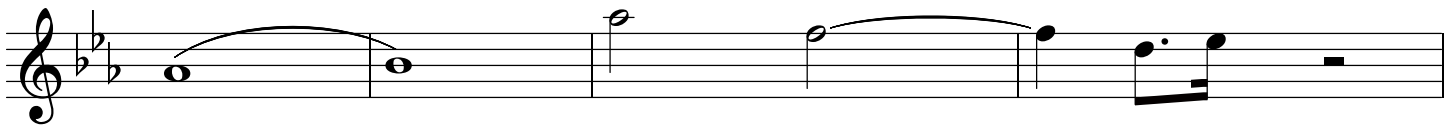


[A]

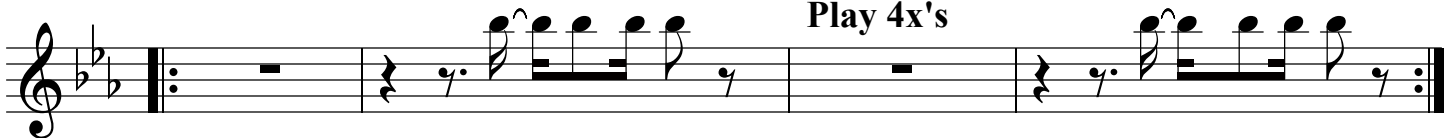
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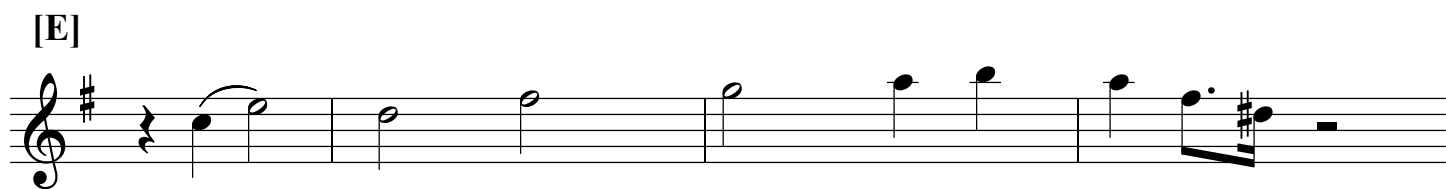
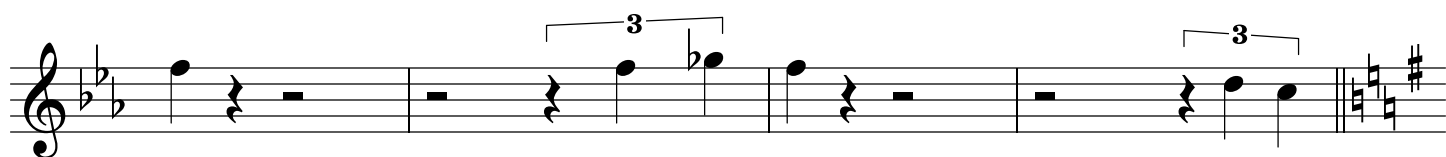
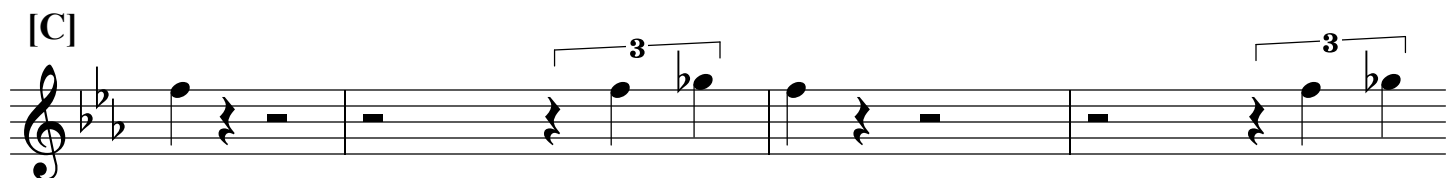
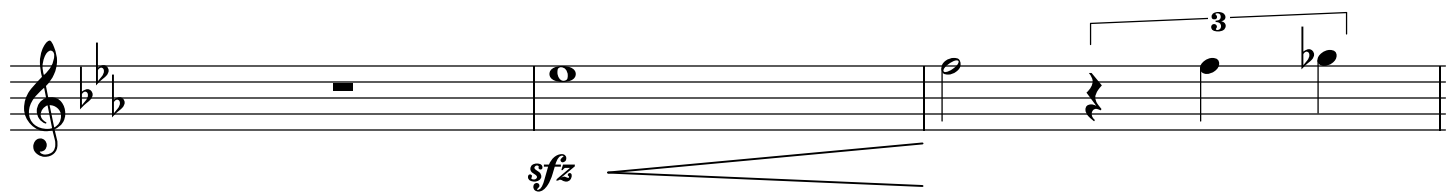


[B]



Play 4x's





The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a forte fortissimo (*fff*) dynamic marking. The notation includes a half note F#4, followed by a half note G4, then a half note A4. This is followed by a quarter note B4, a quarter note C5, and a quarter note D5. The staff concludes with a series of eighth notes: E5, D5, C5, B4, A4, G4, F#4, and E4.

[illegible][illegible]


[G]

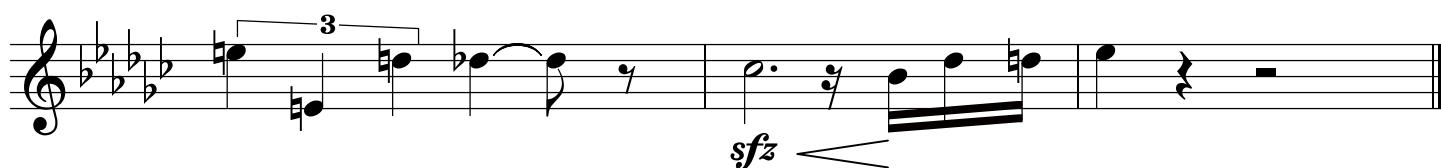
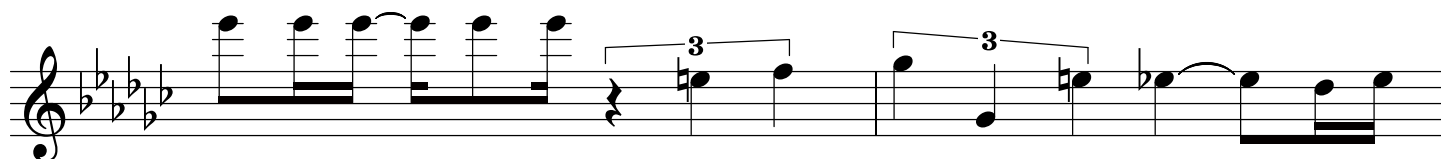
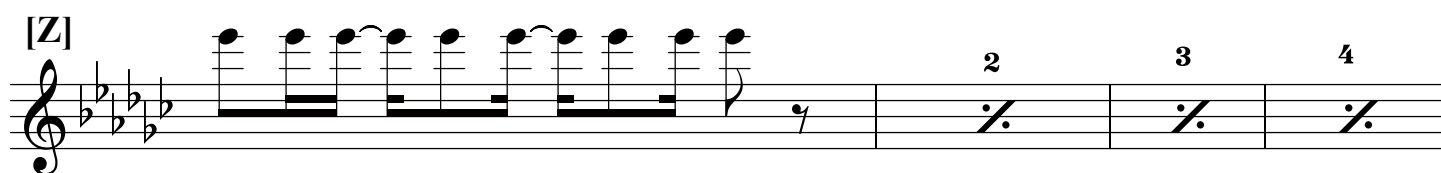
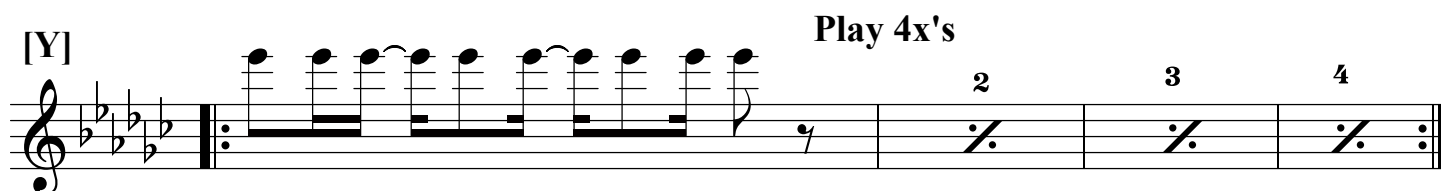
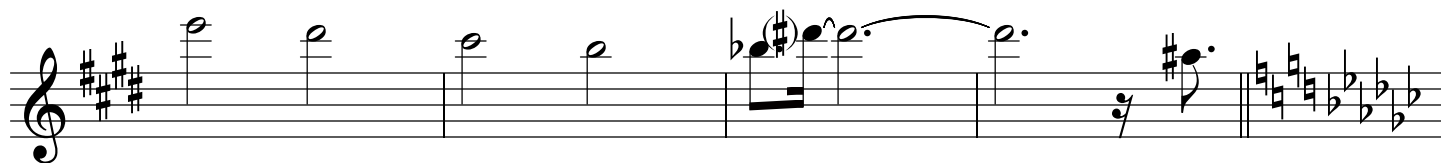
The musical notation shows two measures, labeled 15 and 16. Measure 15 contains a whole note G#4. Measure 16 contains a whole note A5. The key signature has one sharp (F#).

[Q] **Play 4x's**

The musical notation is on a single staff. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The first measure contains a repeat sign followed by a sequence of notes: a half note G4, a half note A4, a half note Bb4, a half note A4, a half note G4, and a half note F4. The second measure is a whole rest. The third, fourth, and fifth measures each contain a slash with a subscript number (2, 3, and 4 respectively), indicating repeated notes. The sixth measure contains a repeat sign followed by a sequence of notes: a half note G4, a half note A4, a half note Bb4, a half note A4, a half note G4, and a half note F4. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

[X]

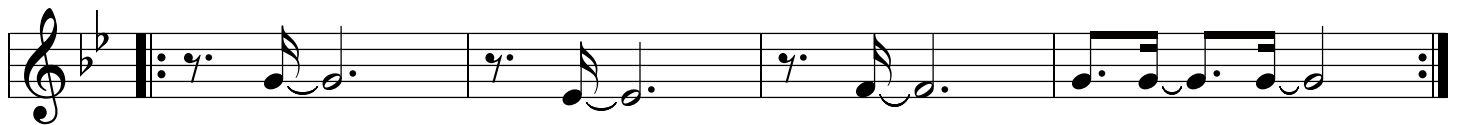
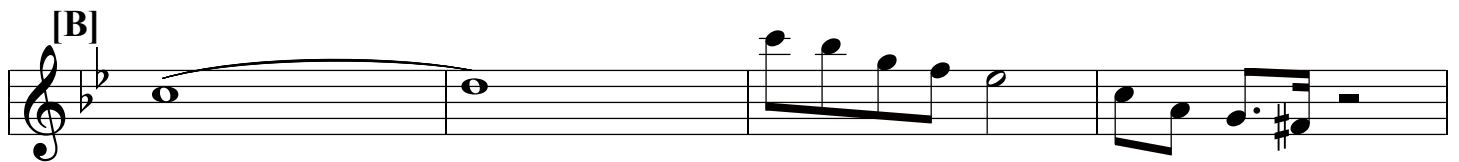
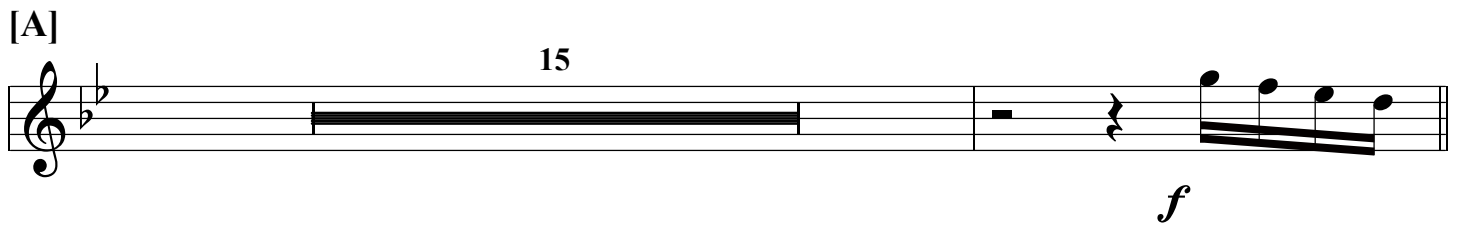


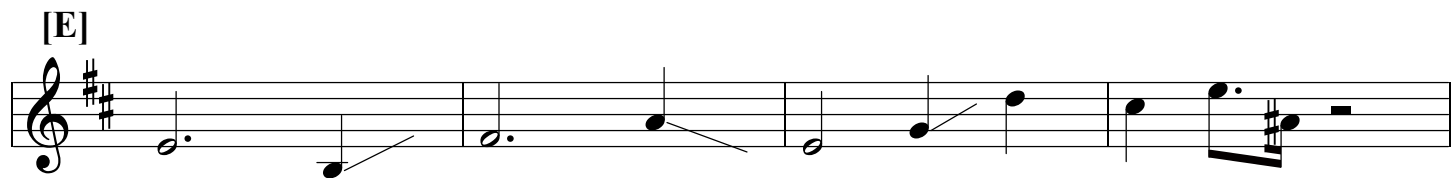
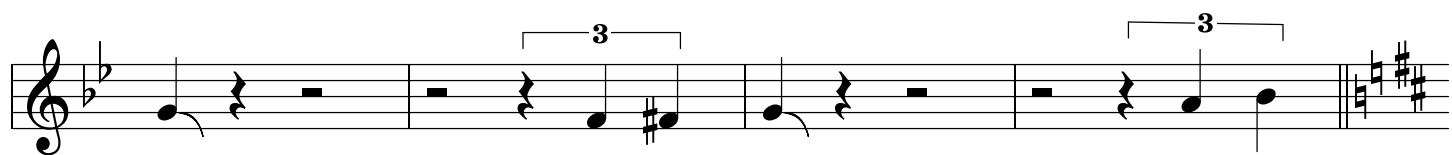
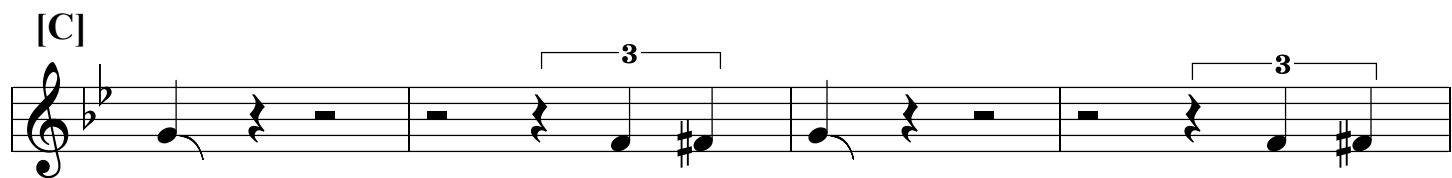


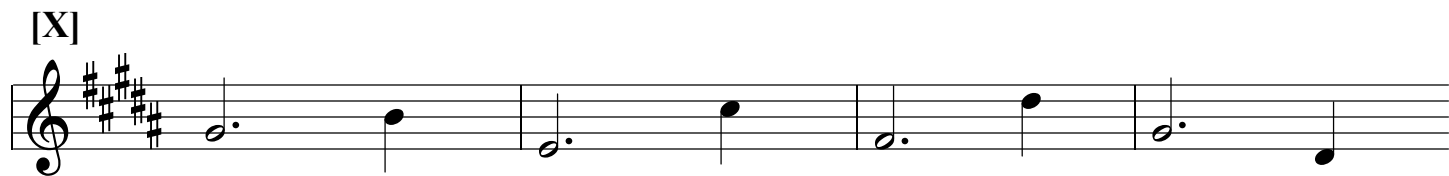
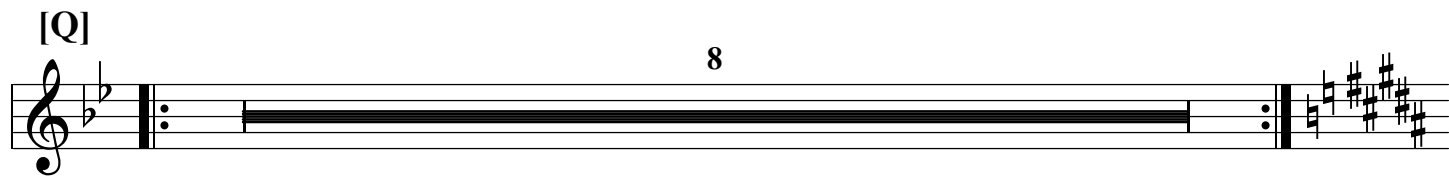
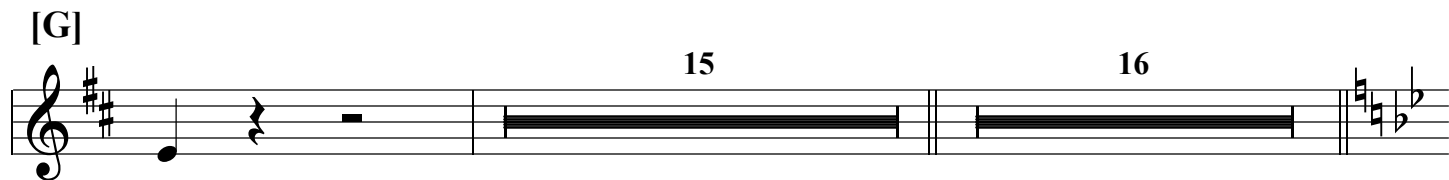
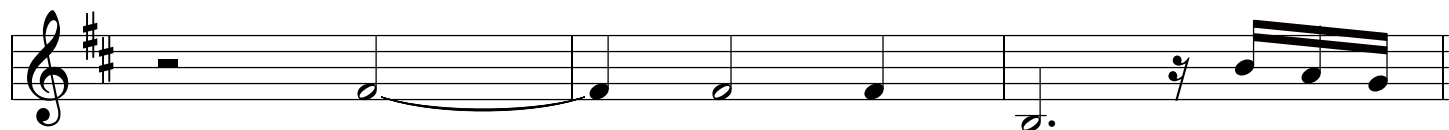
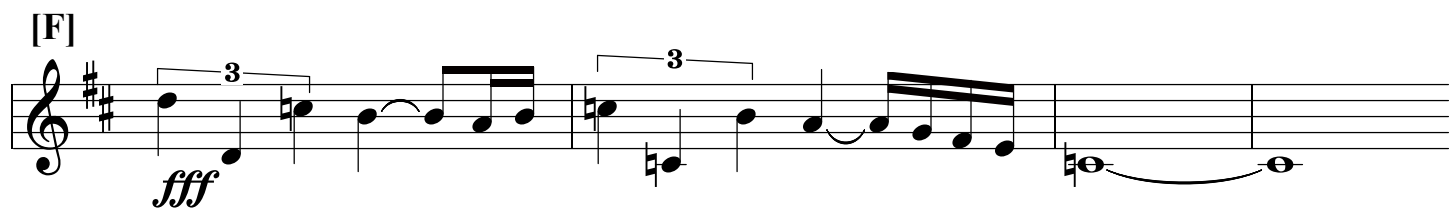
Jamaica

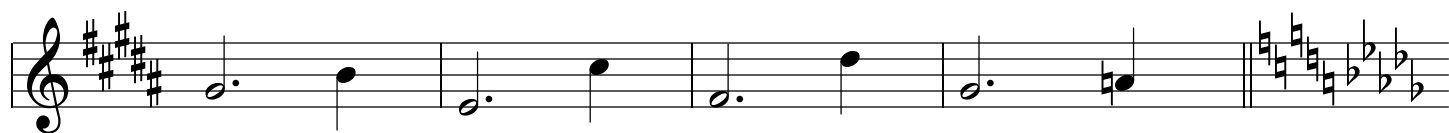
Baritone Sax

Michael Drake





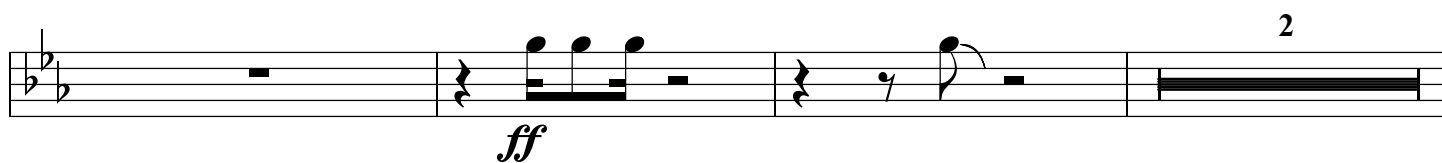
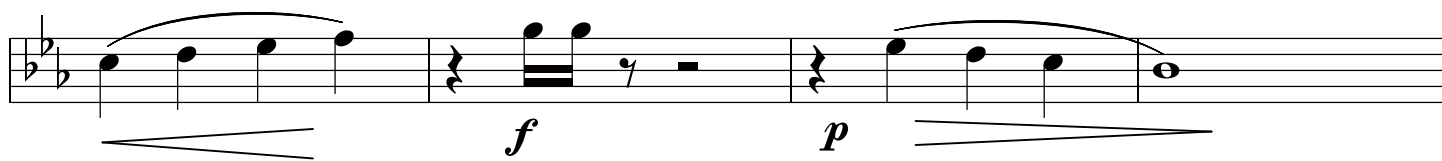
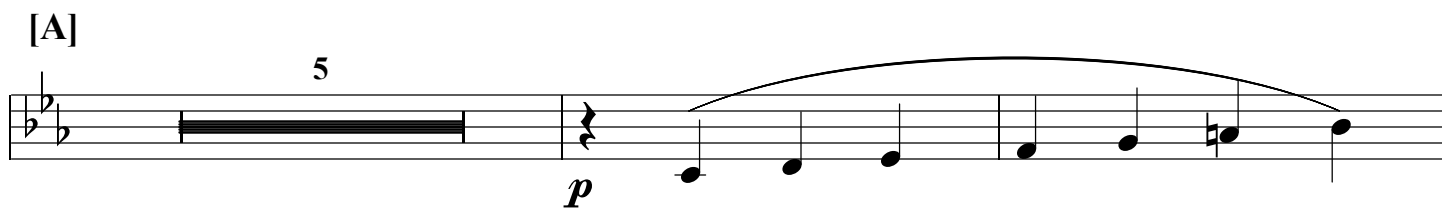
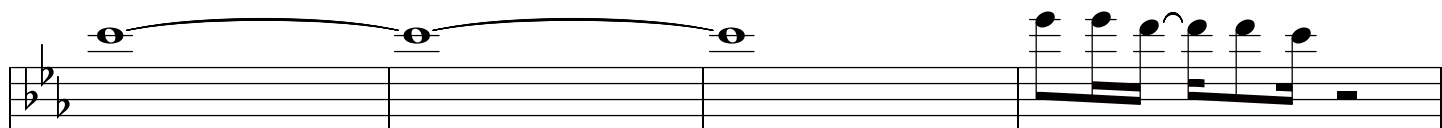
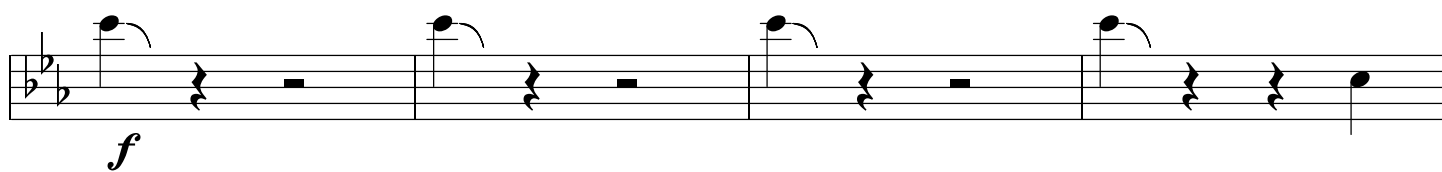
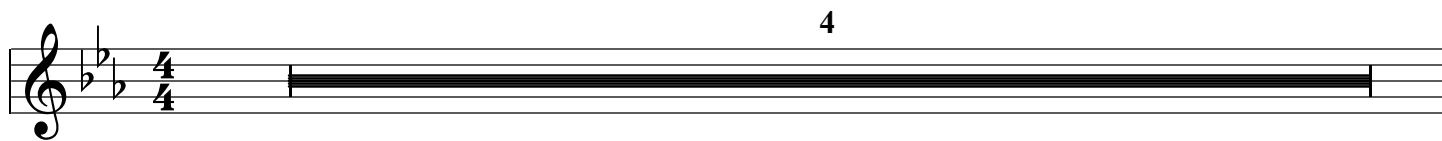




Jamaica

Trumpet 1

Michael Drake



[B]

3

8

p

sfz

ff

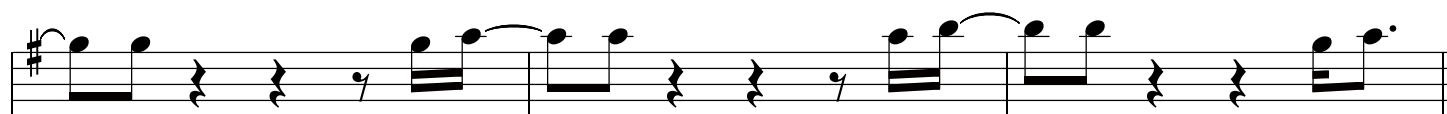
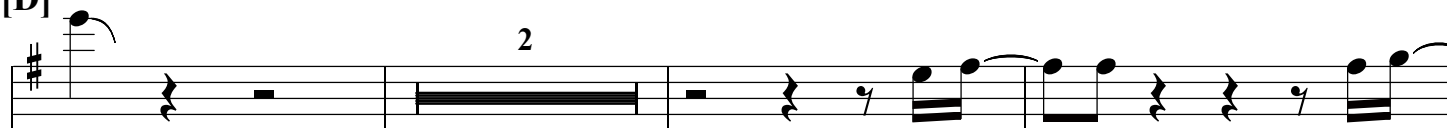
[C]

3

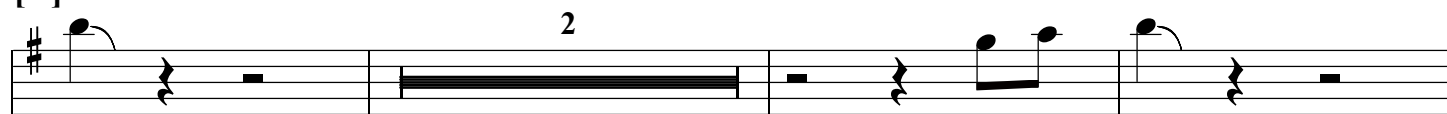
3




[D]



[E]



[F]



Musical notation for the F major scale, starting on F4. The scale is written on a single staff with a key signature of one sharp (F#). The notes are F4, G4, A4, B4, C5, D5, E5, and F5. The first and fifth notes (F4 and C5) are marked with a '3' and a bracket, indicating a triplet. The notes are connected by a slur, and the final note (F5) is a whole note.

The first system of the musical score for 'The Rose Tree' is written on a single staff with a key signature of one sharp (F#). The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are two slurs: one over the G4 and A4 notes, and another over the B4 and C5 notes. The system ends with a double bar line.

[G]

The image shows a musical staff for guitar. Measure 15 contains a G major chord (G4, B4, D5) with a whole note duration. Measure 16 contains a G major chord (G4, B4, D5) with a whole note duration. The staff is empty for the rest of the measures shown.

[Q]

2 3 4

Musical notation for [Q] in B-flat major, 4/4 time. The first measure contains a whole rest, a quarter rest, a quarter note G4, a half note A4-B4, a quarter note G4, and a quarter rest. The next three measures are marked with a double bar line and a slash, indicating a repeat or a specific performance instruction. The measures are numbered 2, 3, and 4 above the staff.

Musical notation for [Q] continuation. The first measure contains a whole rest, a quarter rest, a quarter note G4, a half note A4-B4, a quarter note G4, and a quarter rest. The next three measures are marked with a double bar line and a slash, indicating a repeat or a specific performance instruction. The measures are numbered 2, 3, and 4 above the staff. The notation ends with a double bar line and a key signature change to C major, indicated by natural signs on the B and F notes.

[X]

2

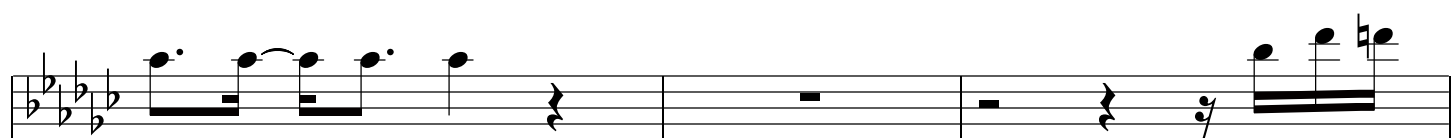
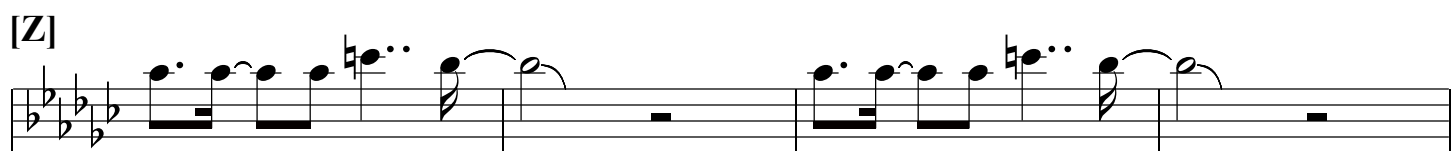
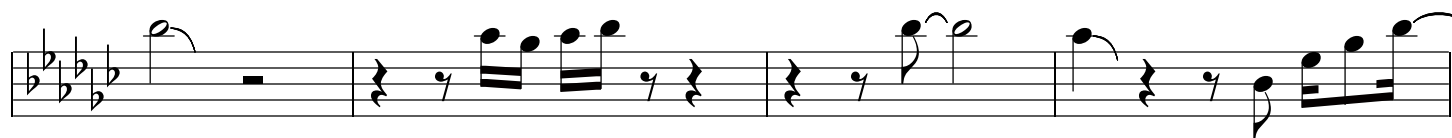
Musical notation for [X] in C major, 4/4 time. The first measure contains a whole rest, a quarter note G4, a half note A4-B4, and a quarter rest. The second measure contains a whole rest, a quarter rest, a quarter note G4, a half note A4-B4, and a quarter rest. The third measure is marked with a double bar line and a slash, indicating a repeat or a specific performance instruction. The fourth measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The measure is numbered 2 above the staff.

Musical notation for [X] continuation. The first measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The second measure contains a whole rest. The third measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The fourth measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The notation ends with a double bar line and a key signature change to B-flat major, indicated by a flat sign on the B note.

[Y]

Musical notation for [Y] in B-flat major, 4/4 time. The first measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The second measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The third measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The fourth measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4.

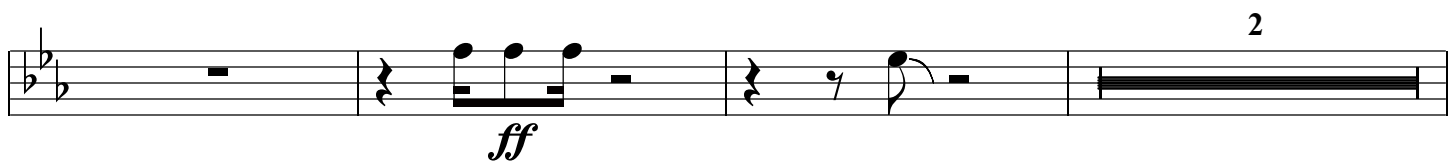
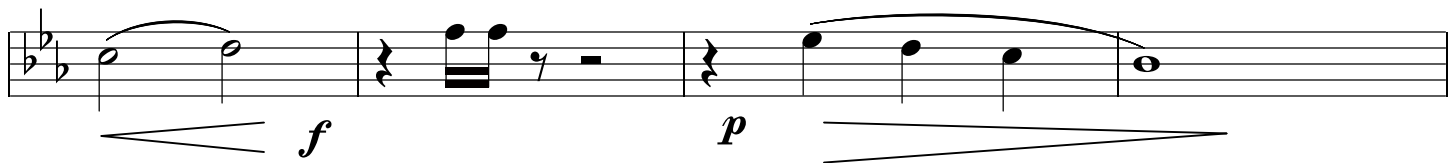
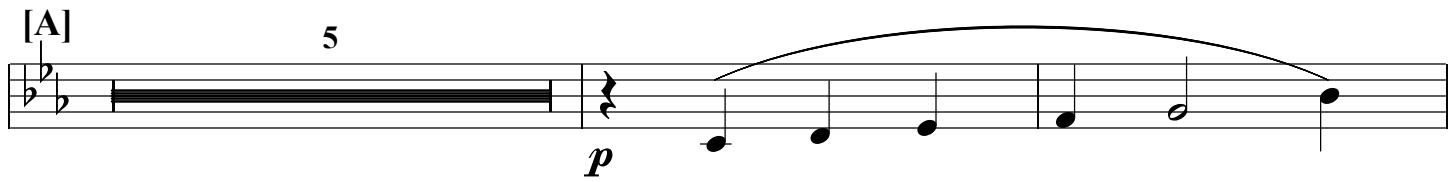
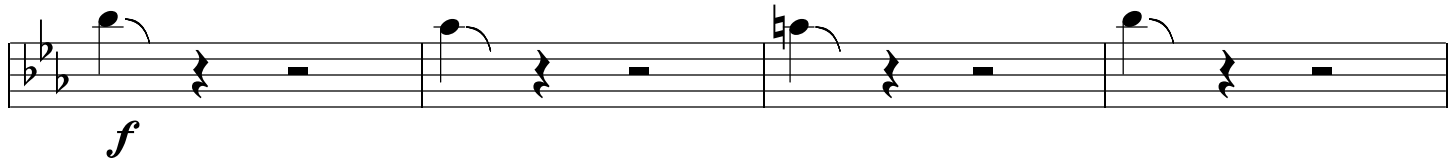
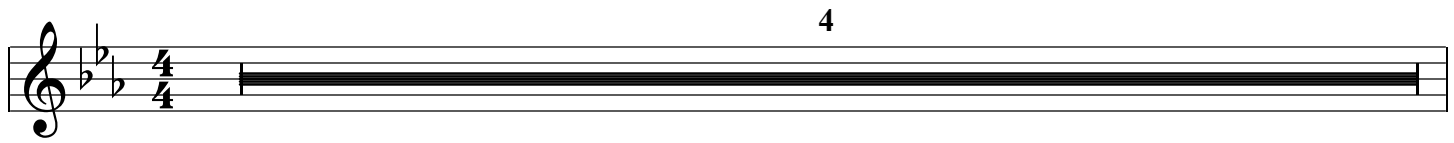
Musical notation for [Y] continuation. The first measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The second measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The third measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4. The fourth measure contains a whole rest, a quarter rest, a quarter note G4, and a half note A4-B4.



Jamaica

Trumpet 2

Michael Drake



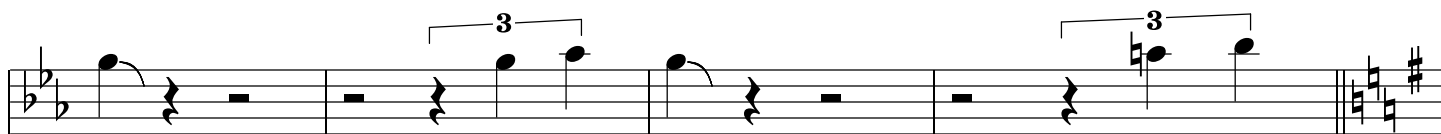
[B]

Section [B] consists of six staves of music in B-flat major (two flats). The first staff begins with a repeat sign and contains eighth and sixteenth notes. The second staff features a triplet of eighth notes and an eighth rest, followed by a half note, and ends with an eighth rest and an eighth note. The third staff contains a half note, a quarter note, and a half note, all tied across the bar lines. The fourth staff starts with a triplet of eighth notes, followed by a quarter note, a half note, and a half note, with a crescendo hairpin. The fifth staff continues with eighth notes, a quarter note, and a half note, with a crescendo hairpin. The sixth staff begins with a half note, followed by a quarter note, a half note, and a half note, with a crescendo hairpin.

ff

[C]

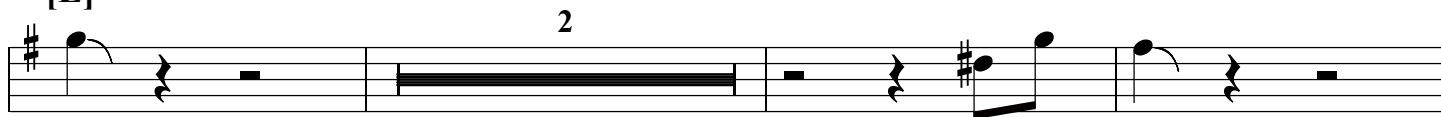
Section [C] consists of four staves of music in B-flat major. The first staff begins with a half note, followed by a quarter note, a half note, and a half note, with a crescendo hairpin. The second staff continues with eighth notes, a quarter note, a half note, and a half note, with a crescendo hairpin. The third staff starts with a half note, followed by a quarter note, a half note, and a half note, with a crescendo hairpin. The fourth staff begins with a half note, followed by a quarter note, a half note, and a half note, with a crescendo hairpin.



[D]



[E]

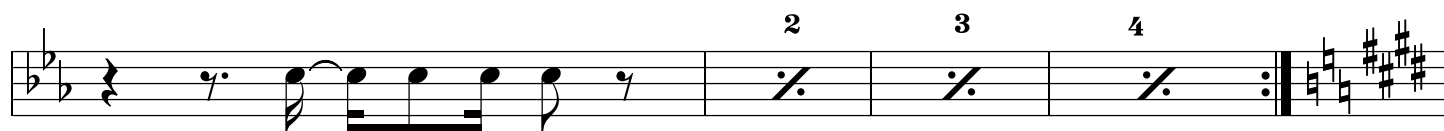


[F]

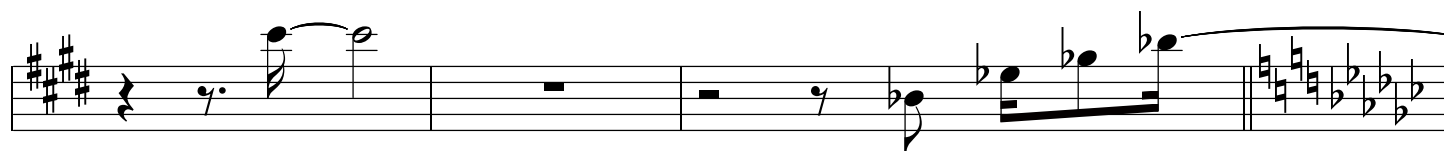
Musical notation for the F major chord, showing a treble clef, a key signature of one sharp (F#), and a melody line with a triplet of eighth notes (F#, A, C) and a bass line with a triplet of eighth notes (F, A, C).

[illegible]

[Q]

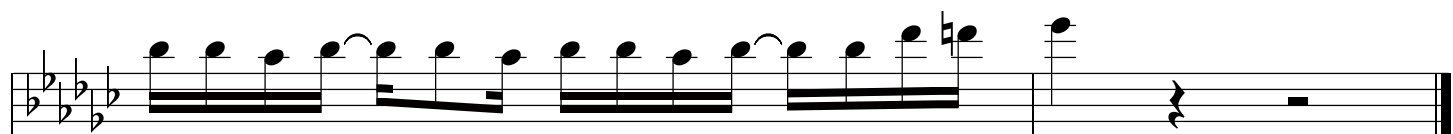
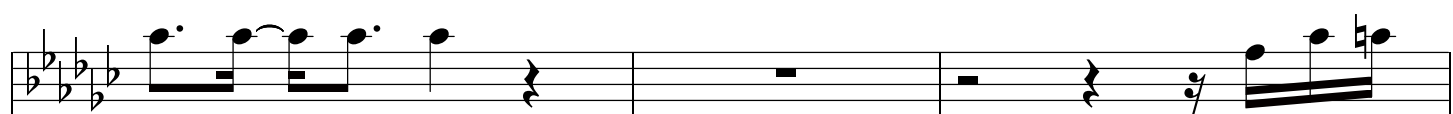
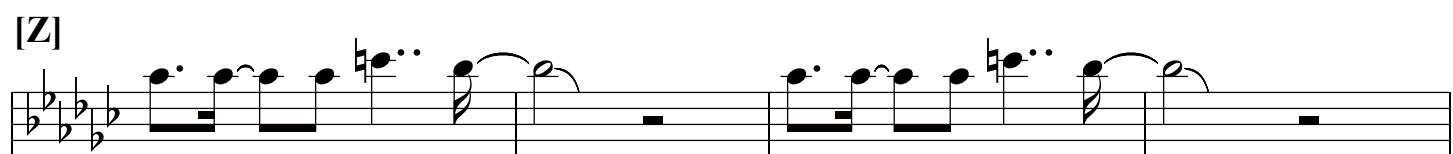


[X]



[Y]

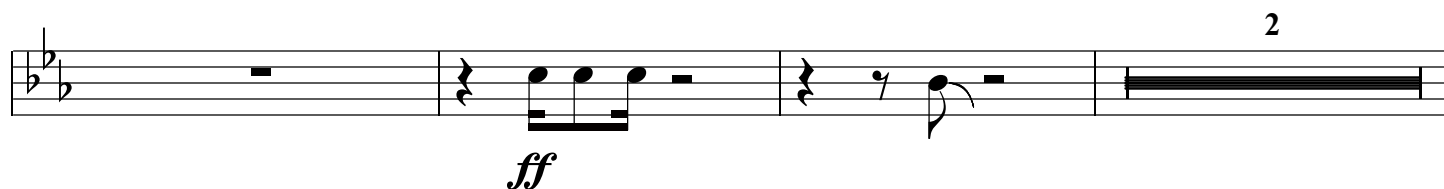
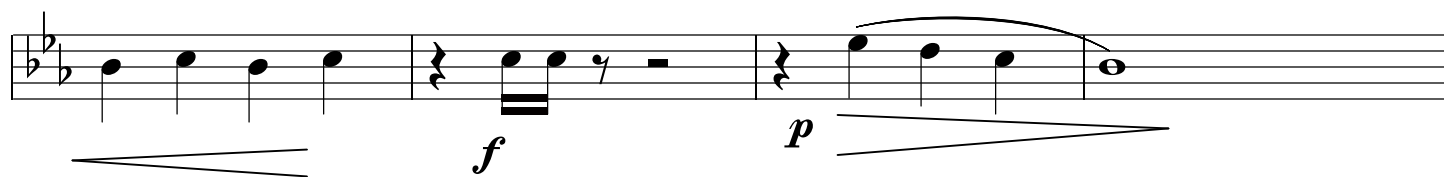
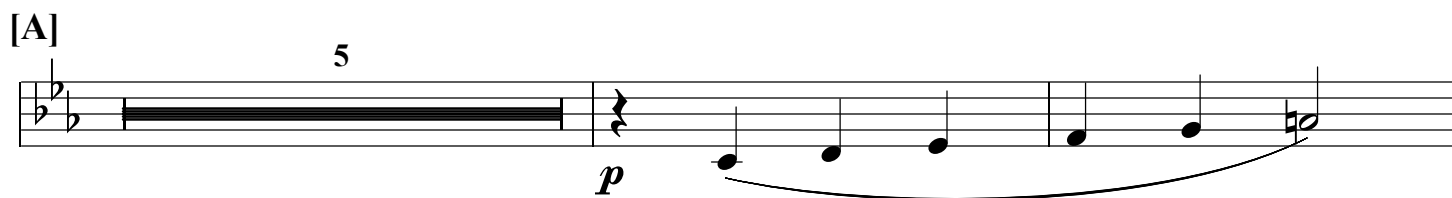
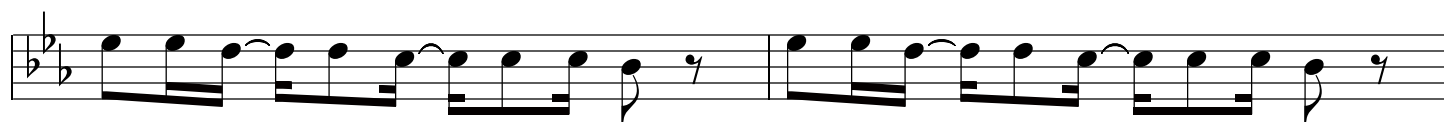
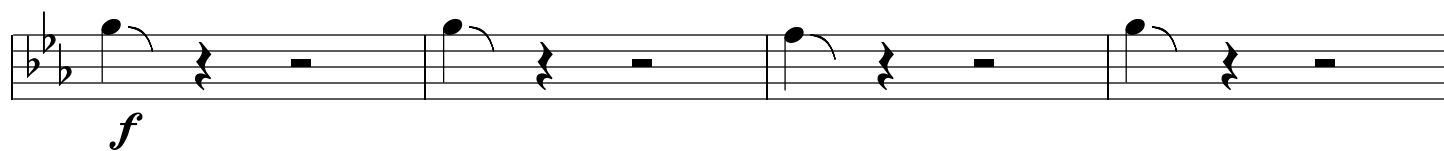
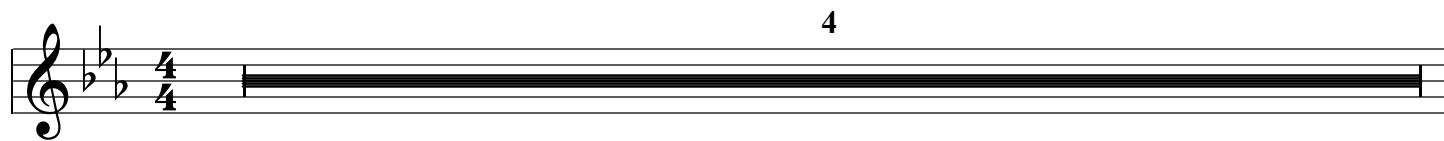




Jamaica

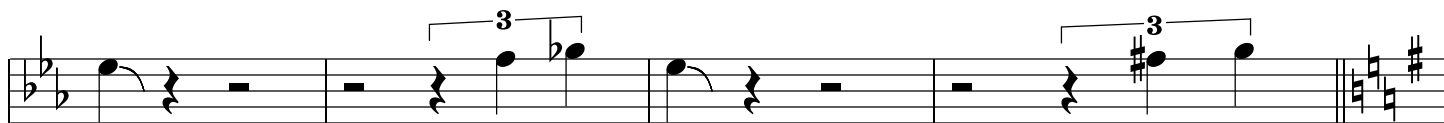
Trumpet 3

Michael Drake

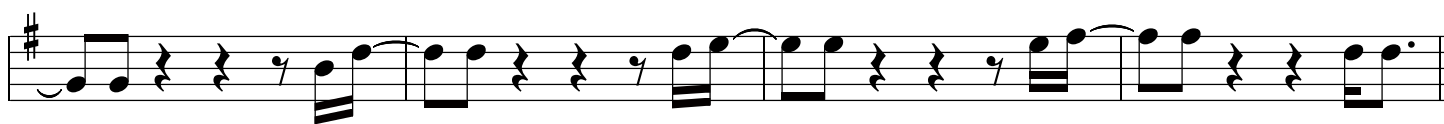


[B]

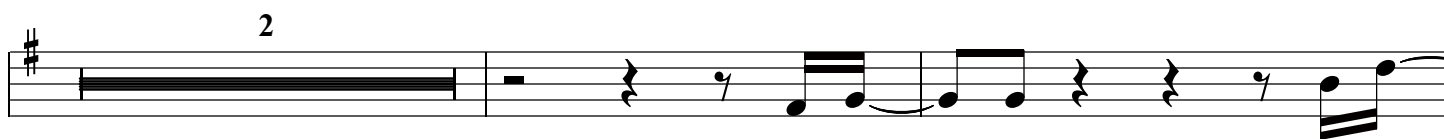
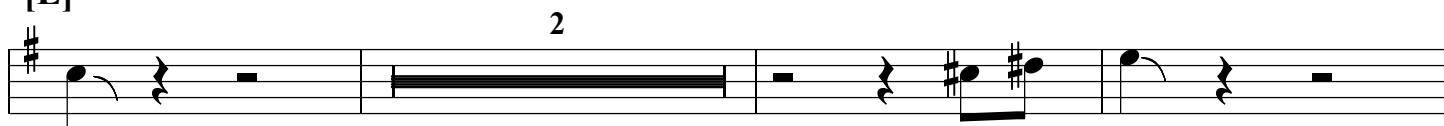
[C]



[D]



[E]



[Q]

[illegible]
$$[\mathbf{X}]$$

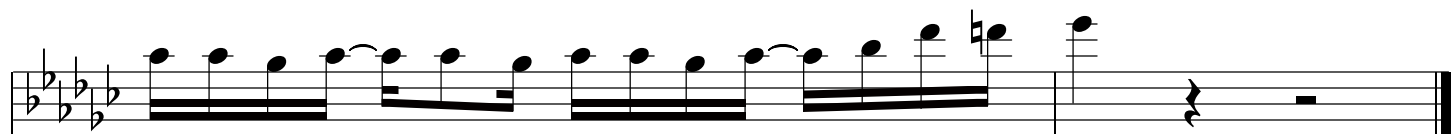
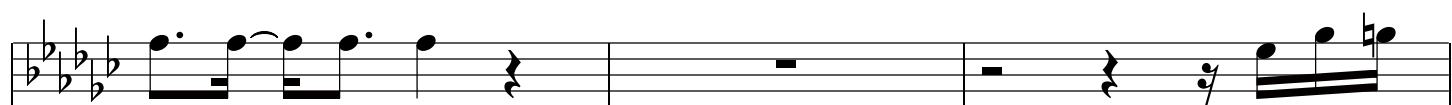
The first system of the musical score for 'The Little Boat' consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure starts with a quarter rest, followed by a quarter note C5, an eighth note B4, and a quarter note A4. The third measure is a whole rest. The fourth measure begins with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. A double bar line appears after the fourth measure.

[Y]

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. A slur connects the next two notes, F4 and G4, which are both quarter notes. This is followed by a whole rest. The next measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The following measure has a quarter note G4, a quarter note F4, and a quarter note E4. The staff ends with a quarter note G4, a quarter note F4, and a quarter note E4.



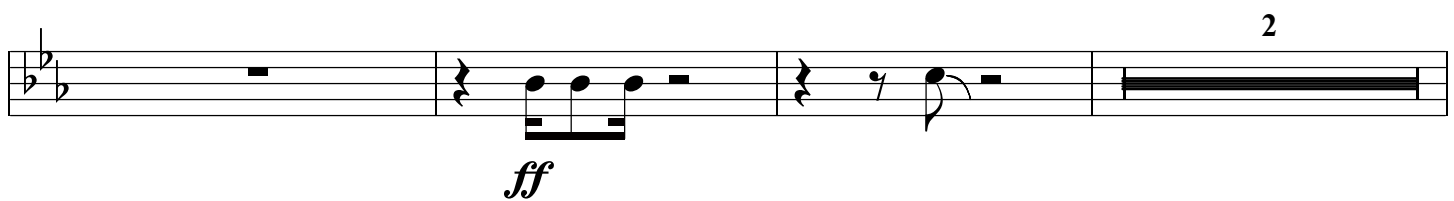
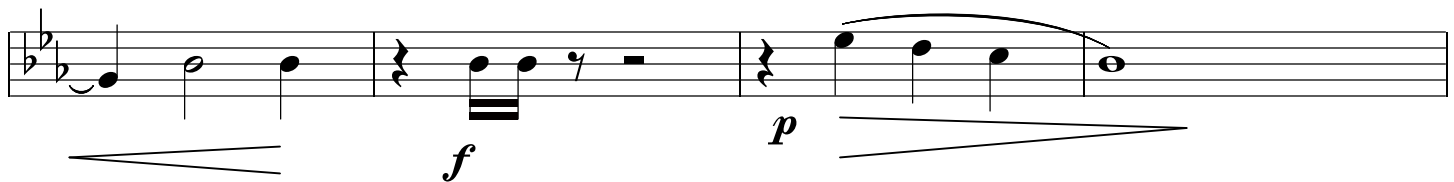
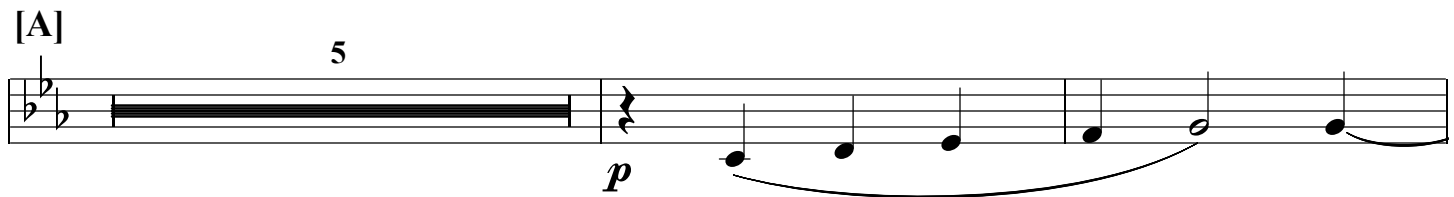
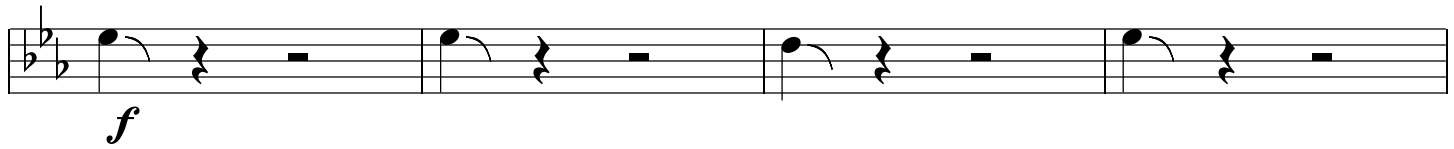
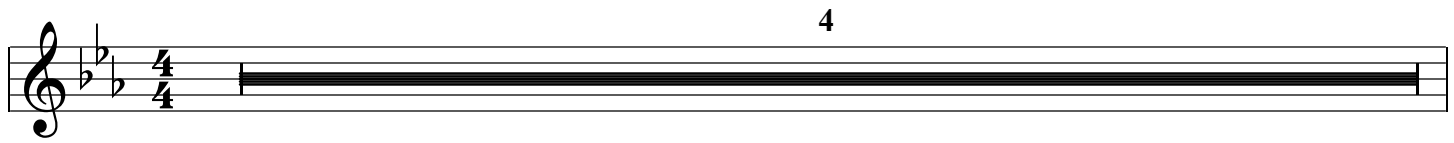
[Z]



Jamaica

Trumpet 4

Michael Drake



[B]

8

p

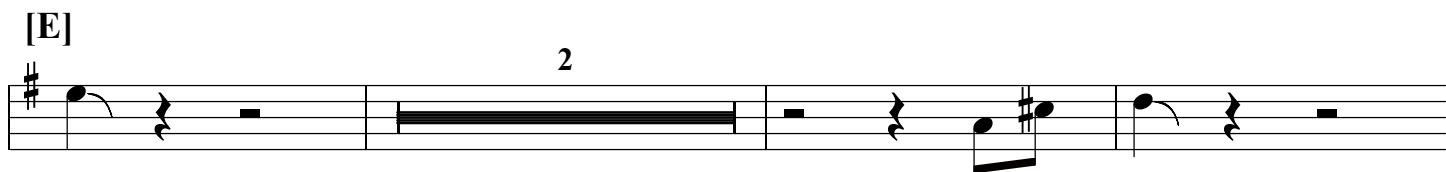
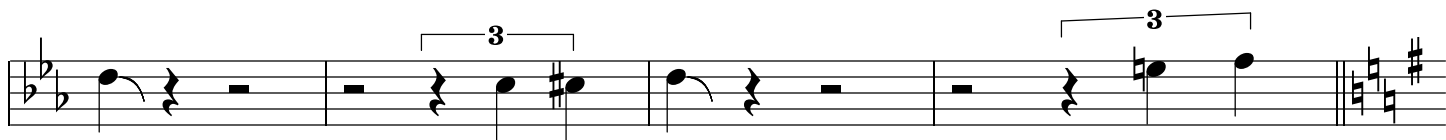
sfz *ff*

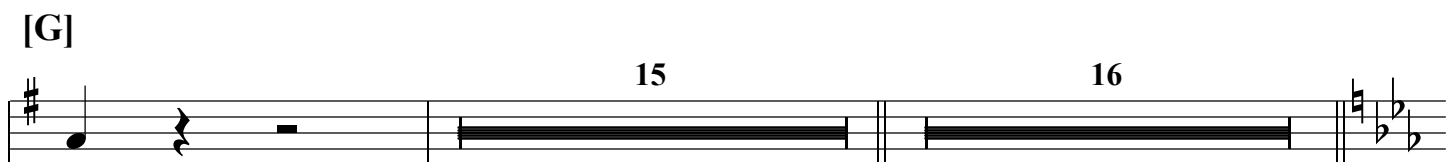
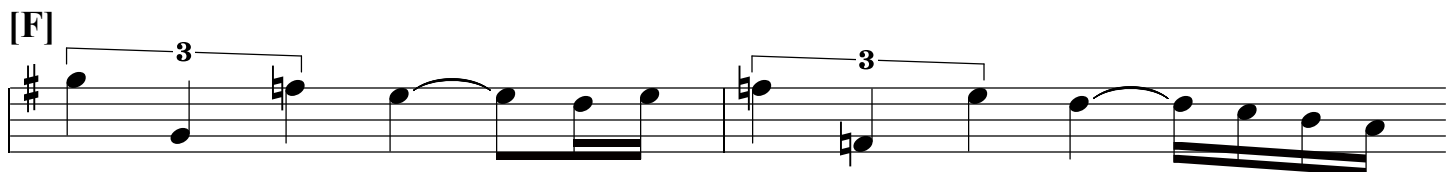
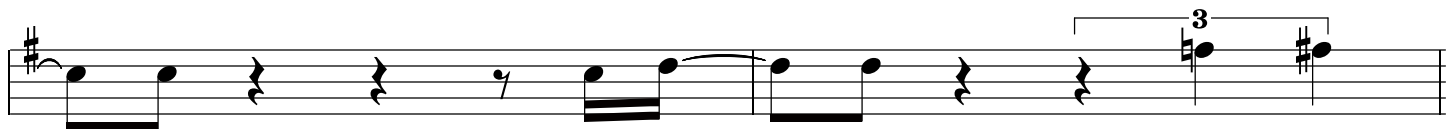
3

[C]

3

3

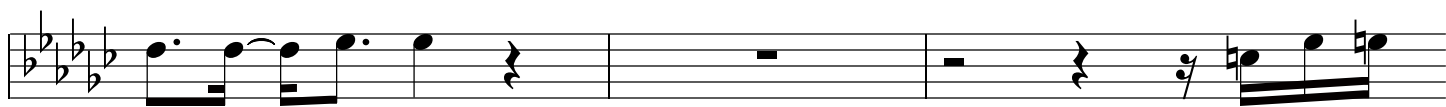
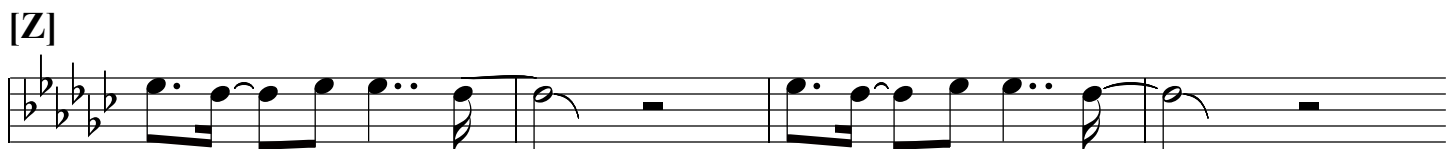




[Q]

[X]

[Y]

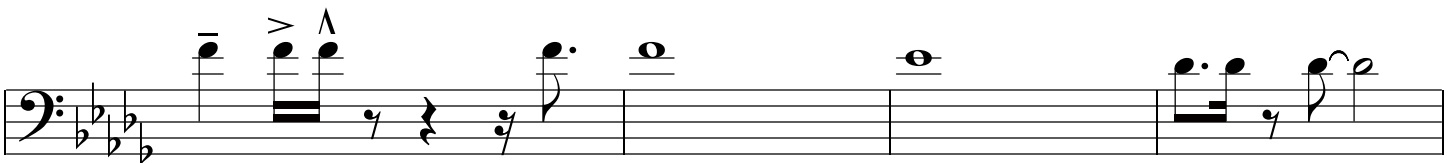
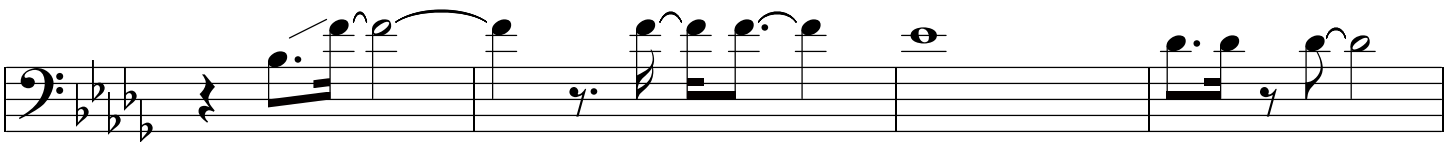
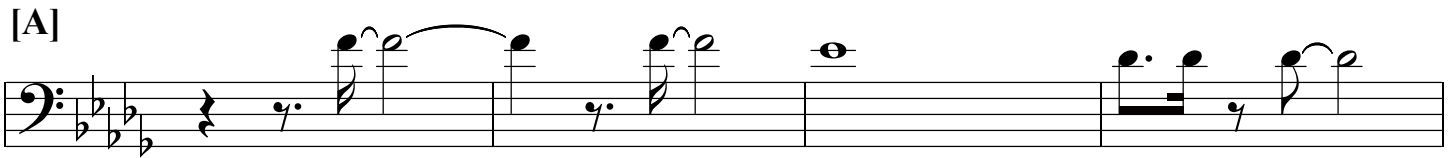
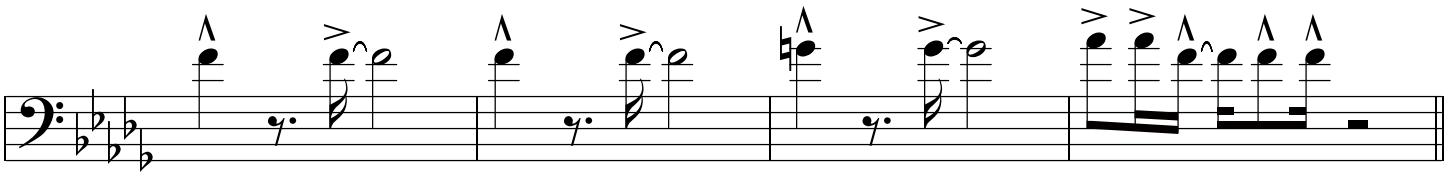
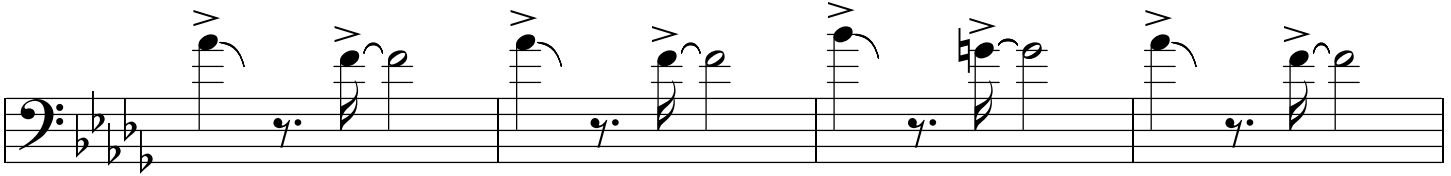


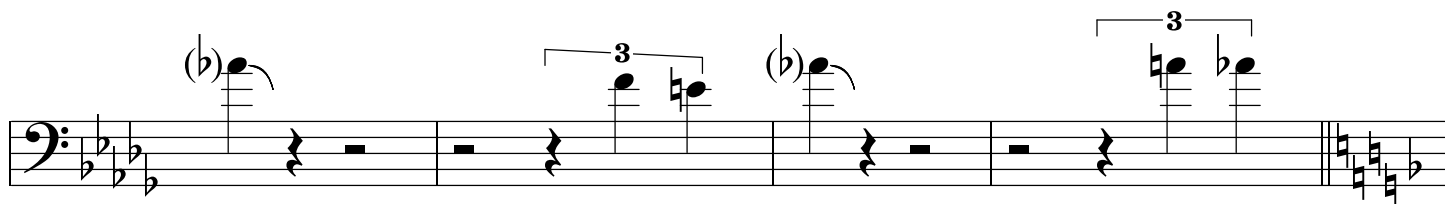
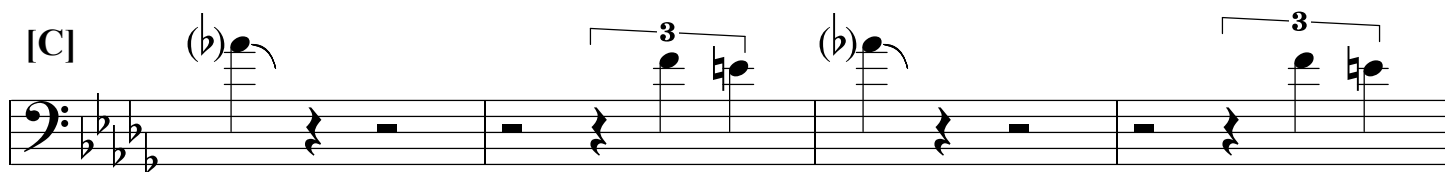
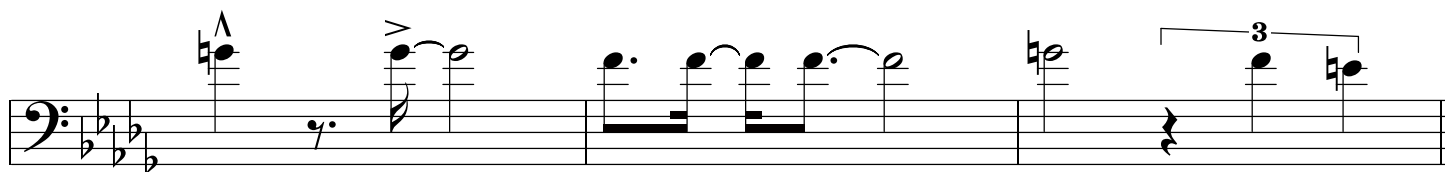
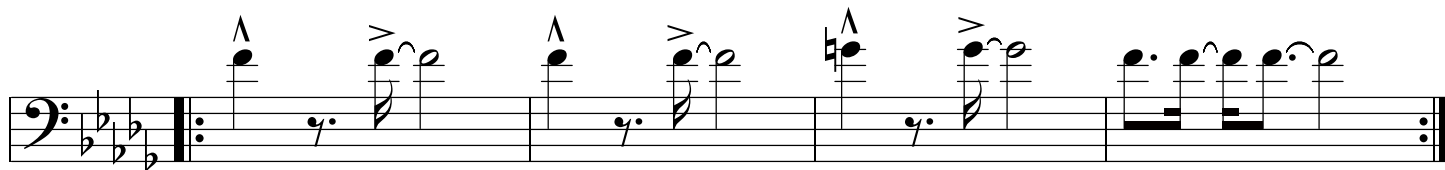
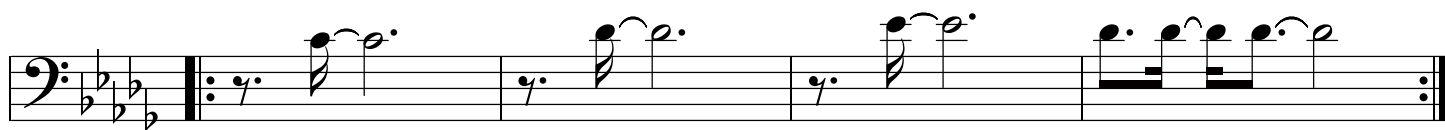
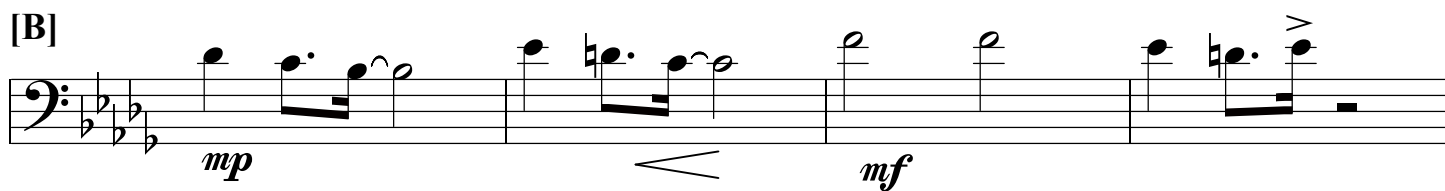
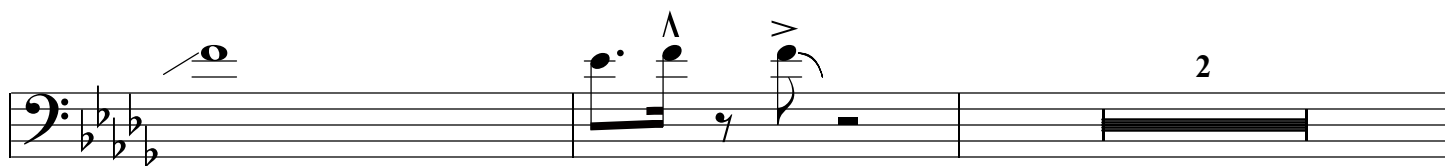
Jamaica

Trombone 1

Michael Drake

4





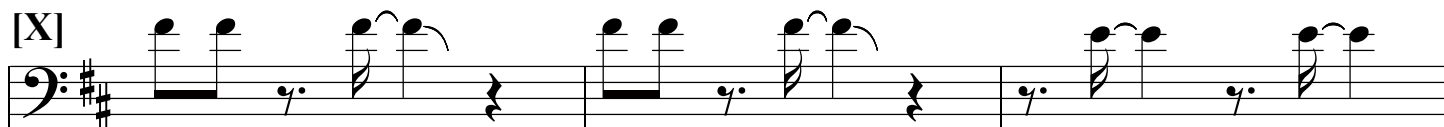
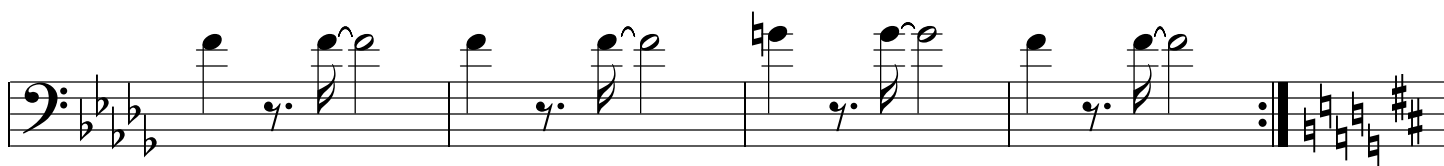
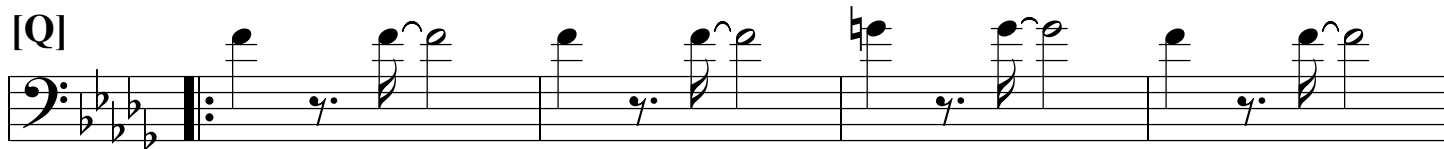
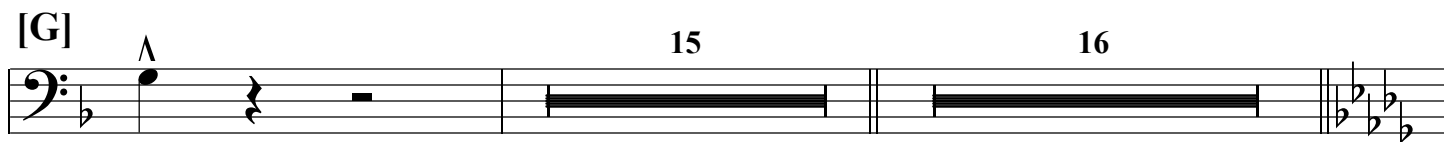
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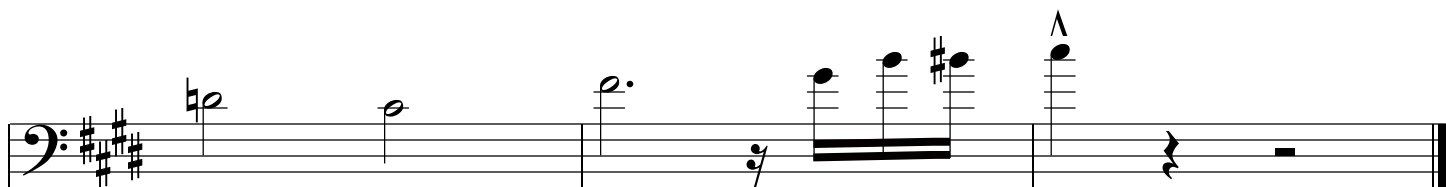
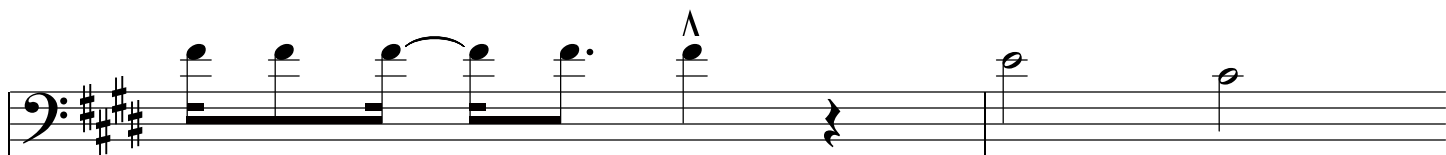
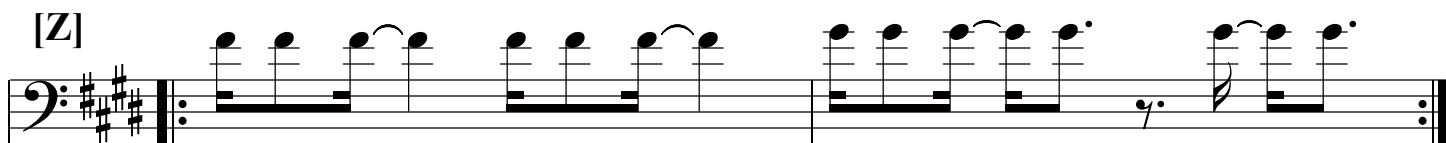
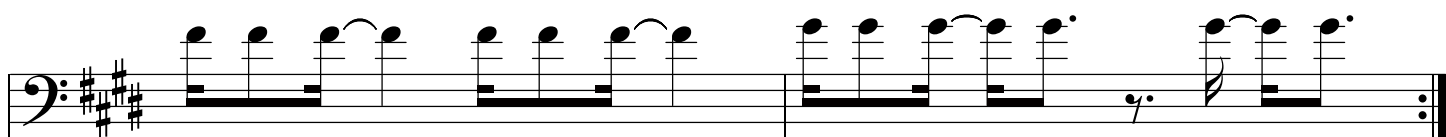
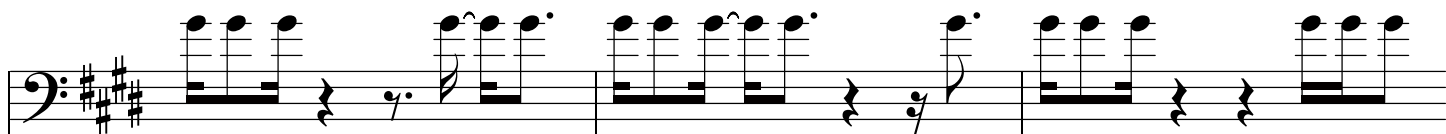
3

[E]

[F]

3



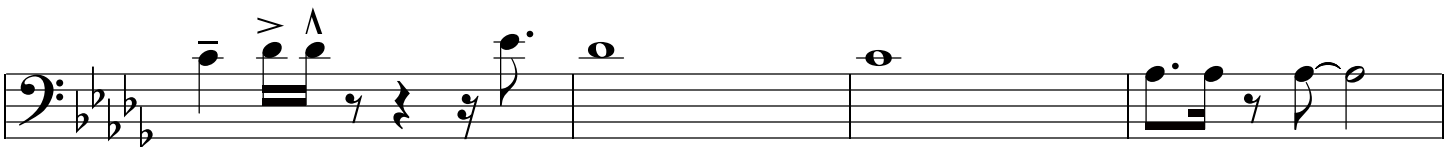
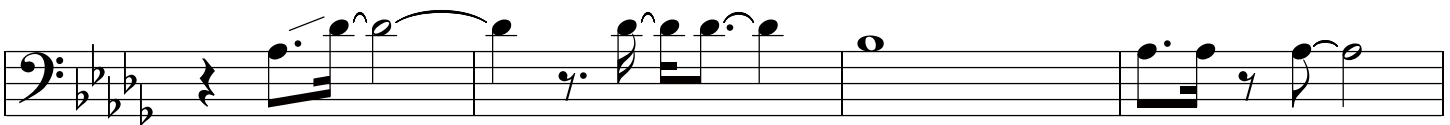
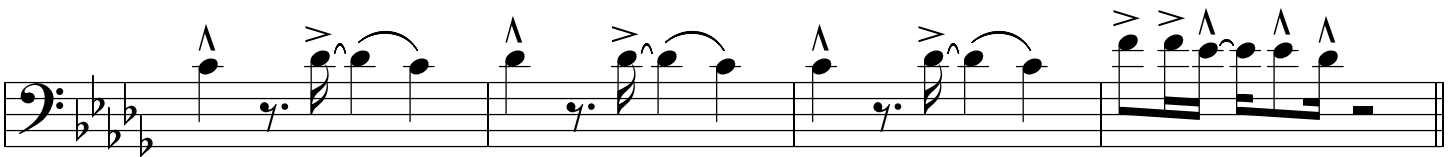


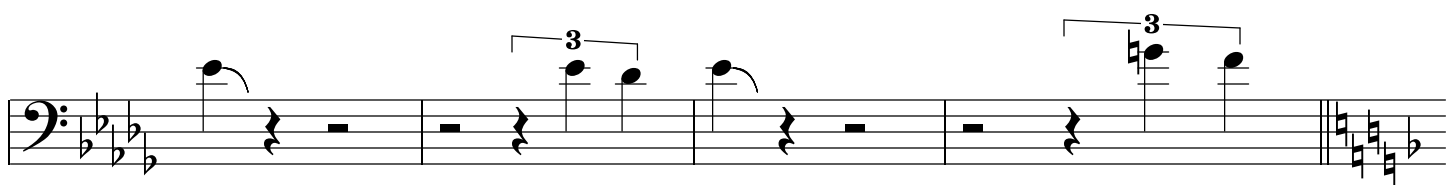
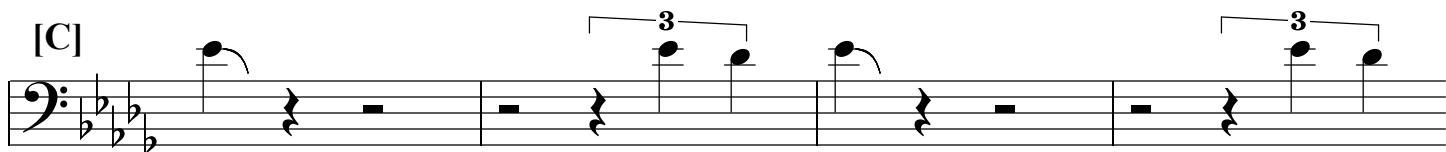
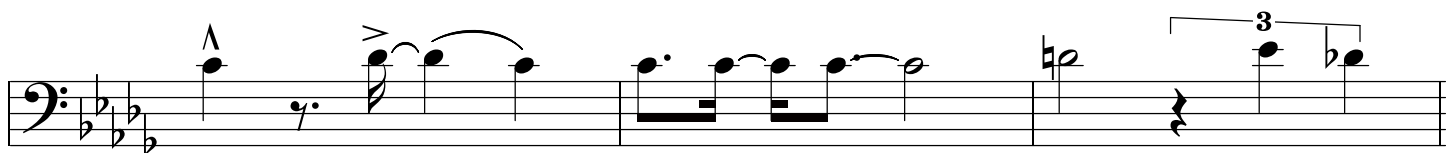
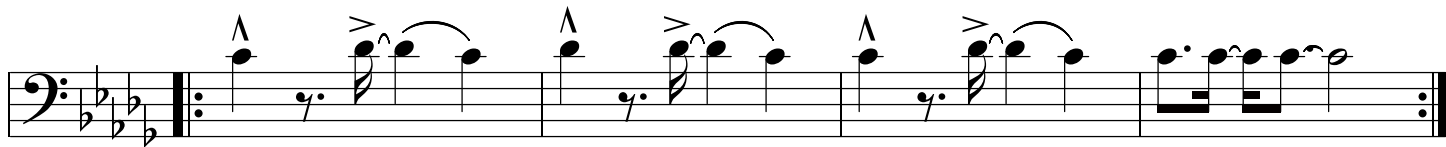
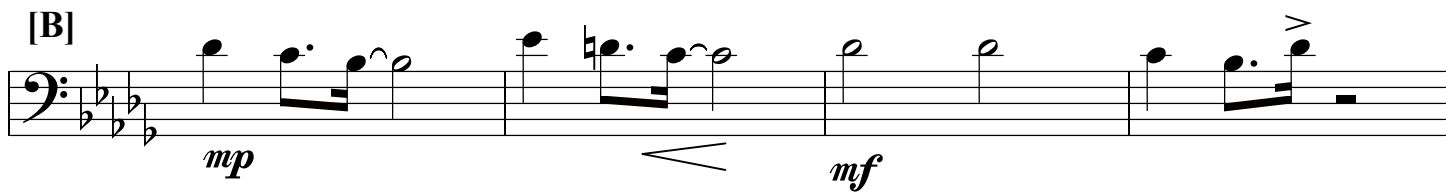
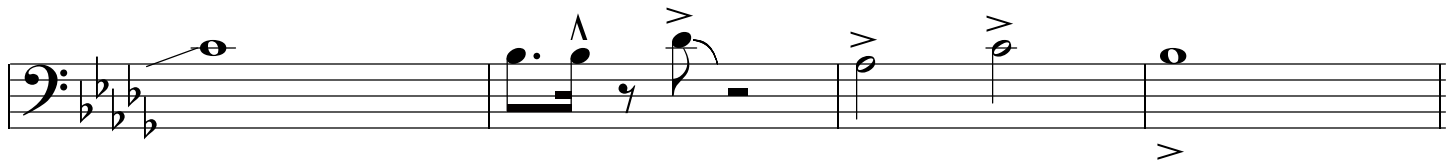
Jamaica

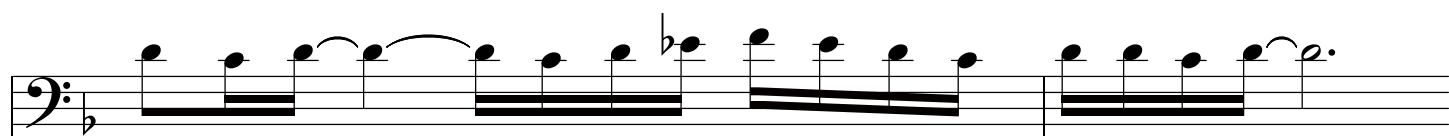
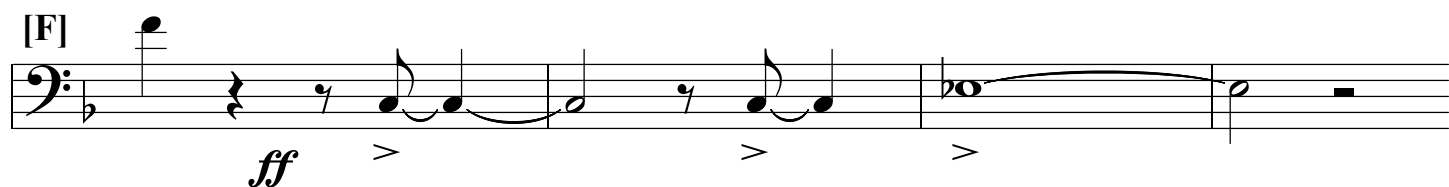
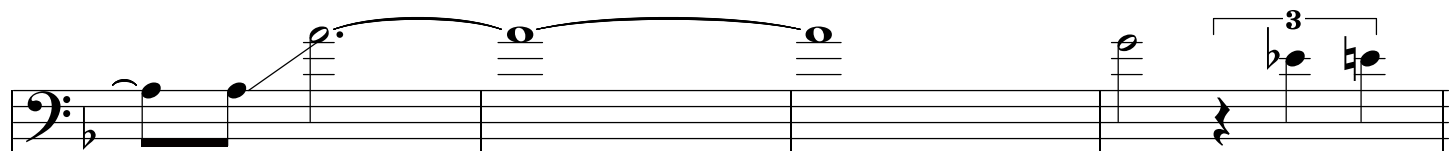
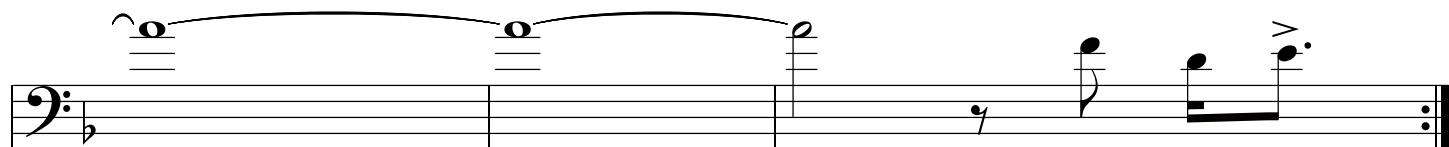
Trombone 2

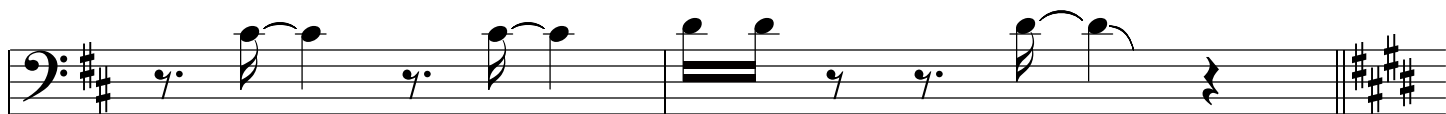
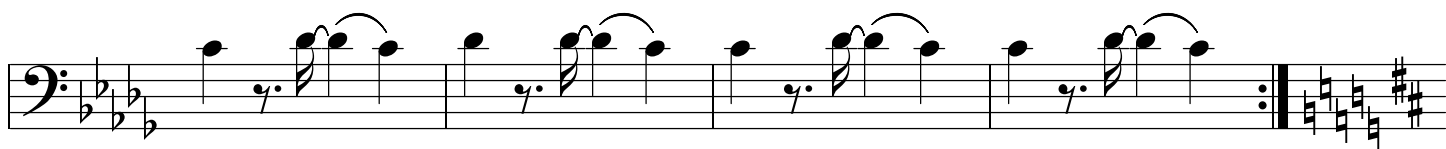
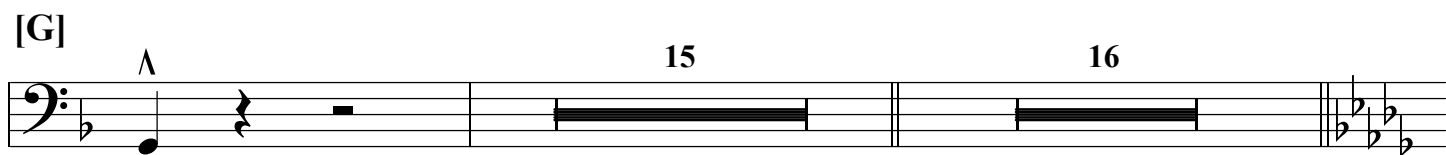
Michael Drake

4







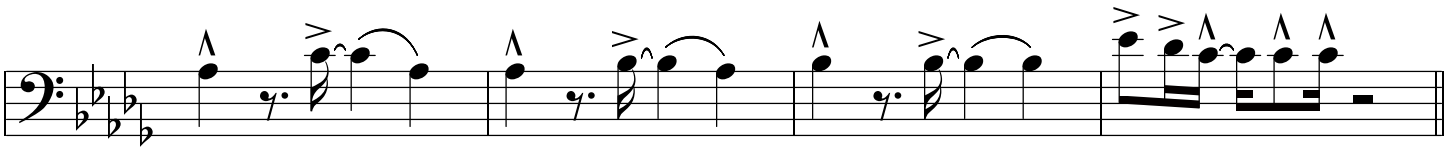


Jamaica

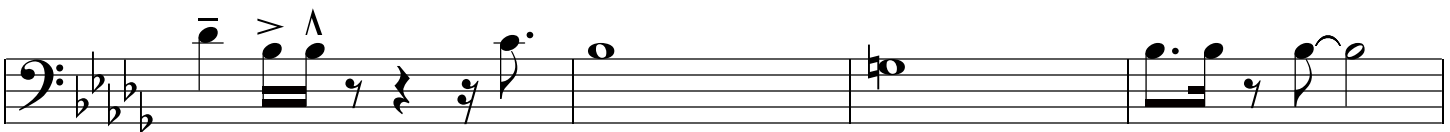
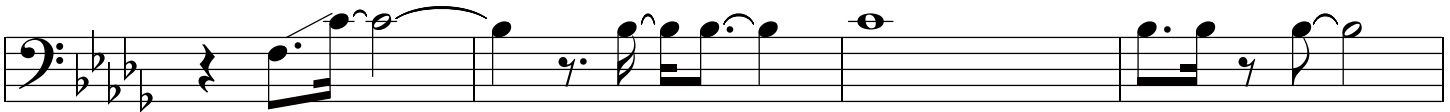
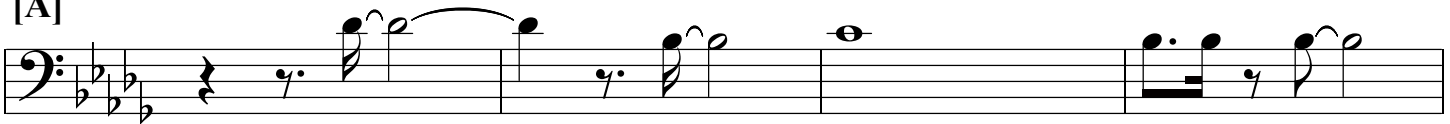
Trombone 3

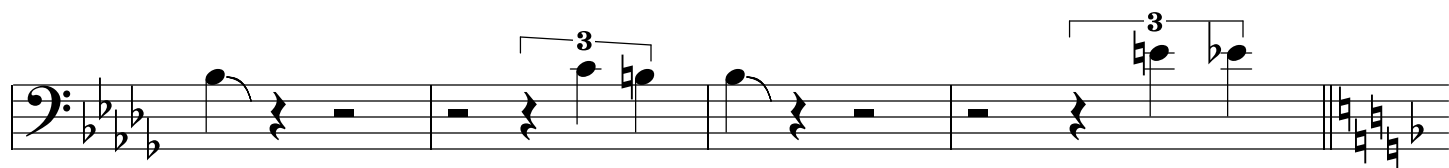
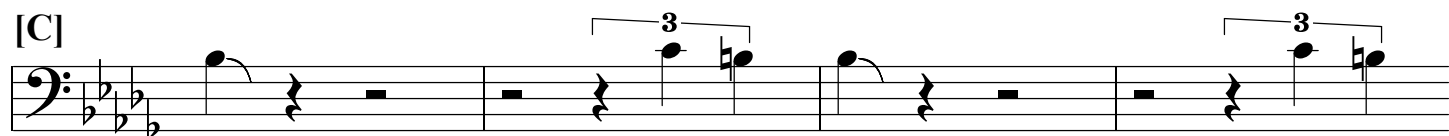
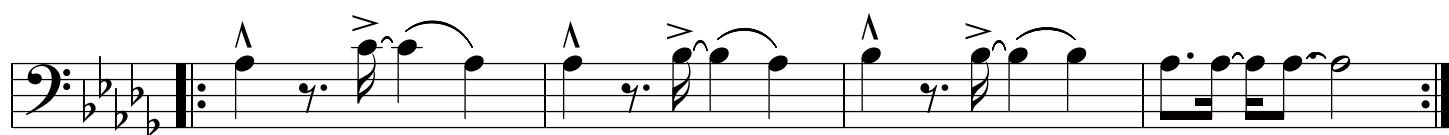
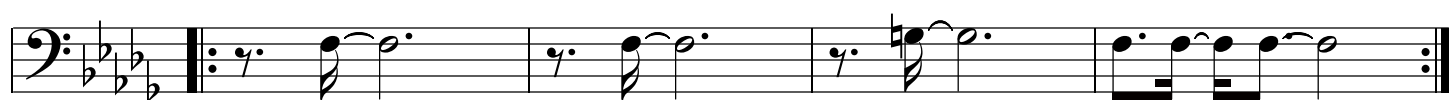
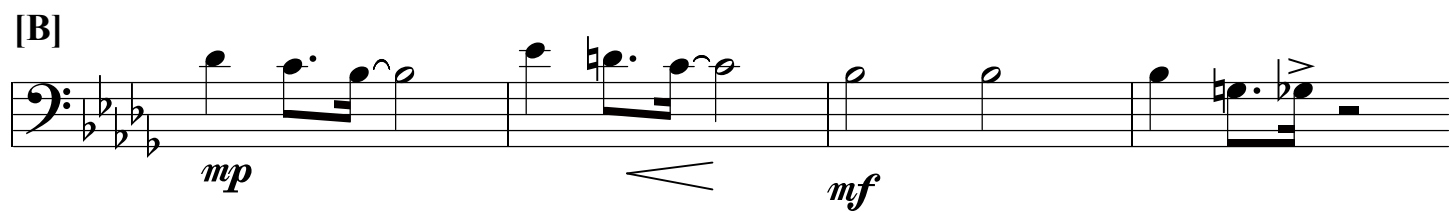
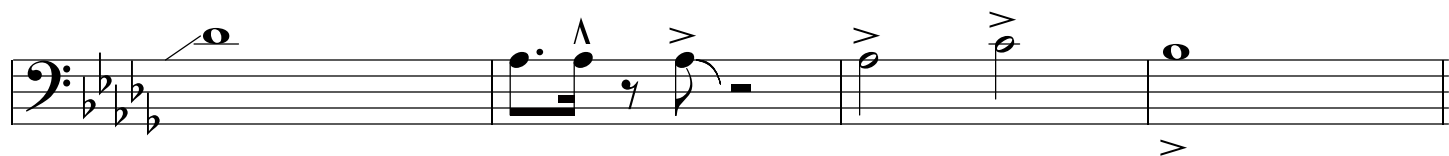
Michael Drake

4



[A]



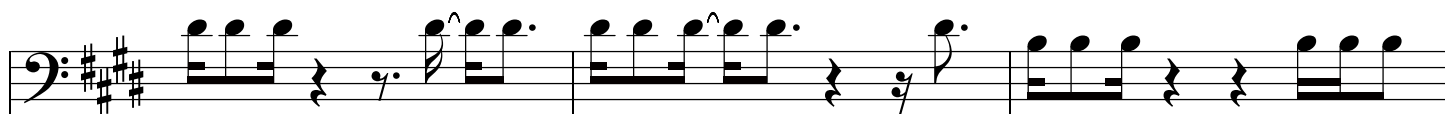


[D]

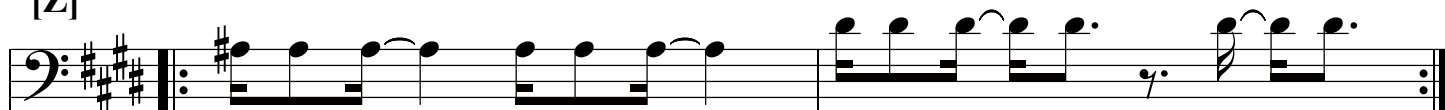
[E]

[F]

[Y]



[Z]

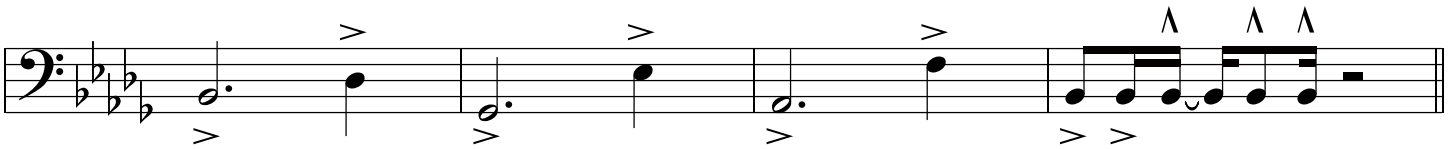
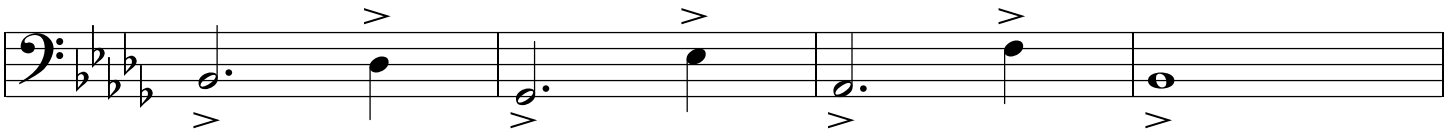
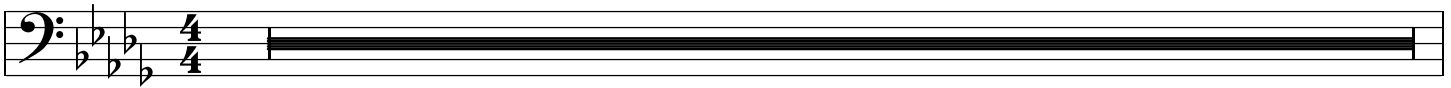


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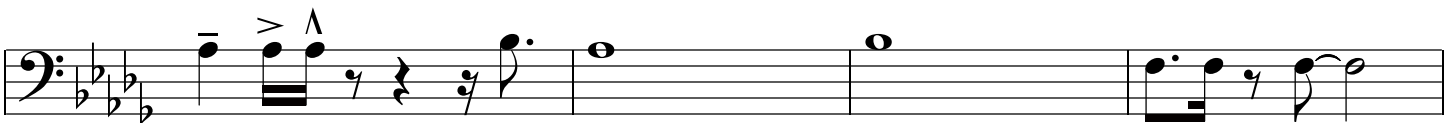
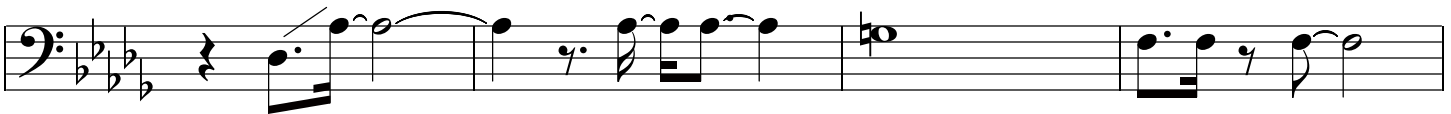
Trombone 4

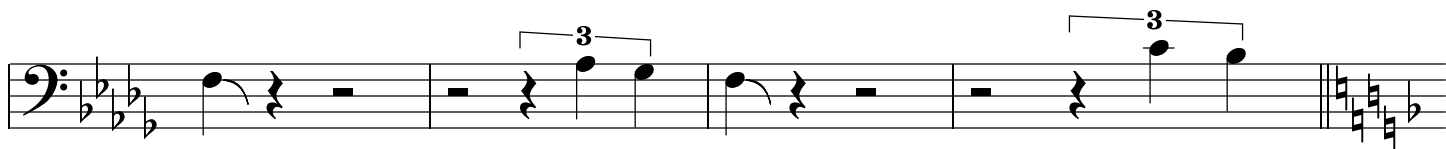
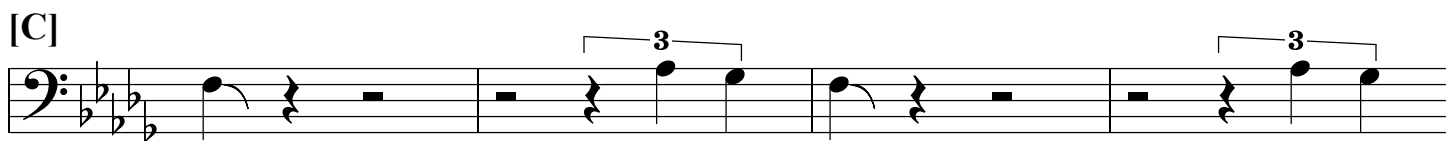
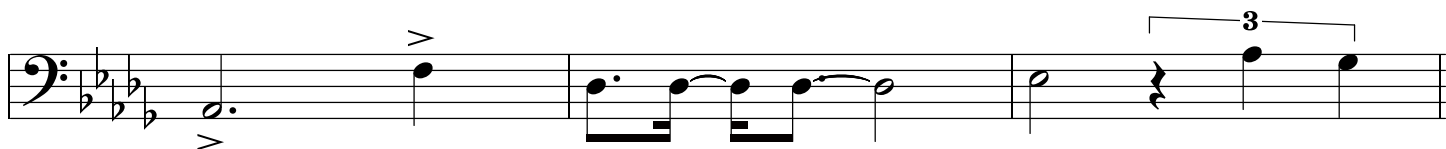
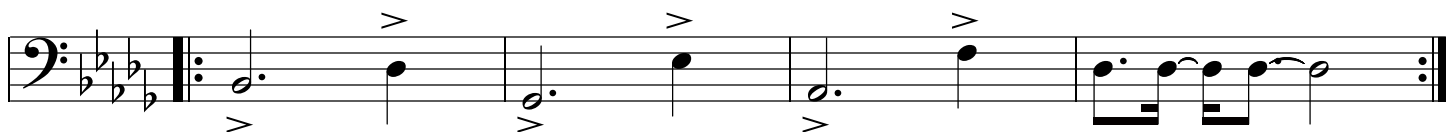
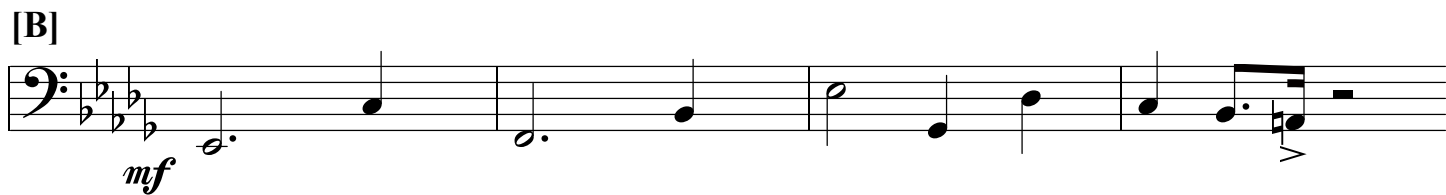
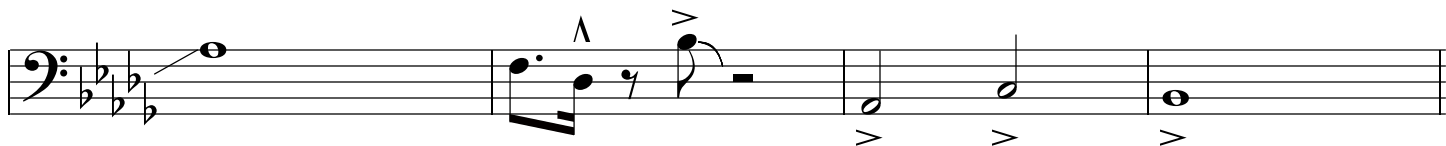
Michael Drake

4

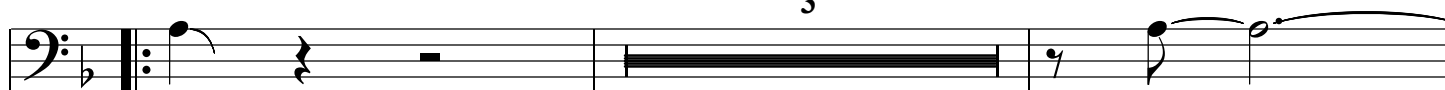


[A]

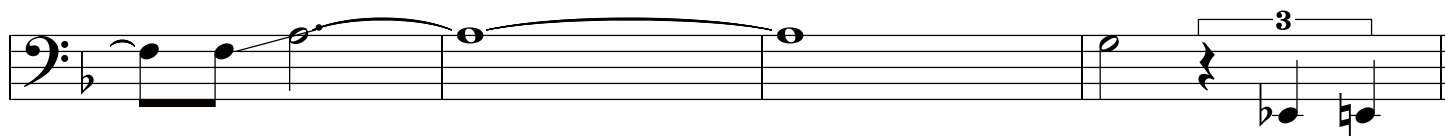
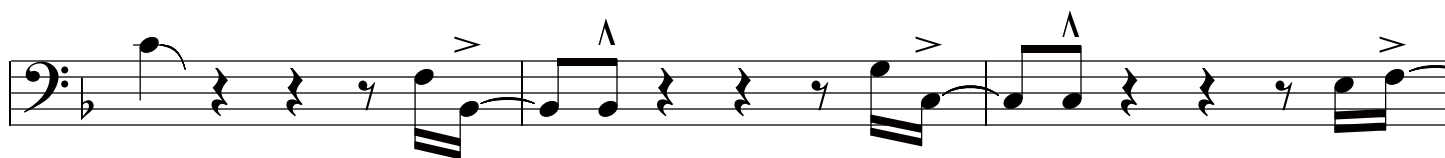




[D]



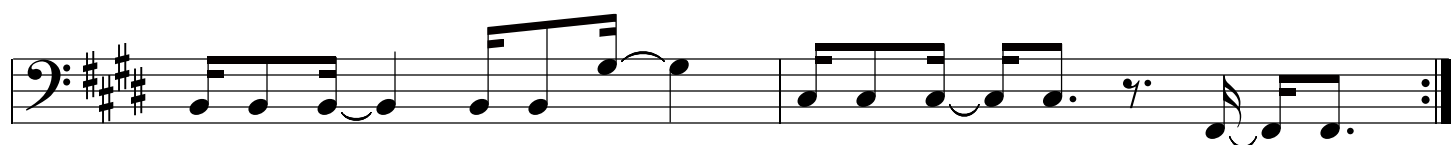
[E]



[F]



[Y]



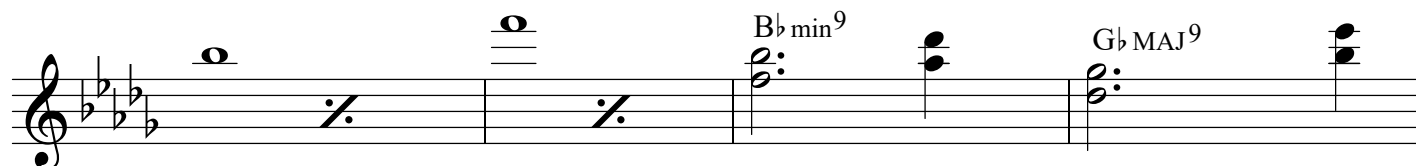
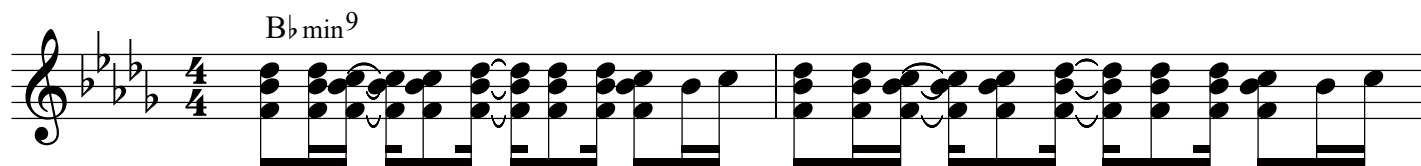
[Z]



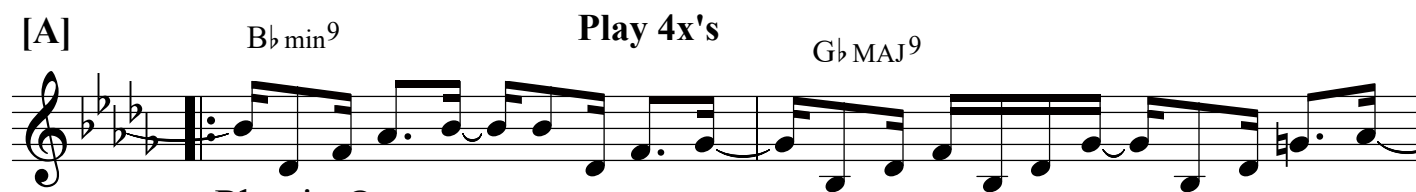
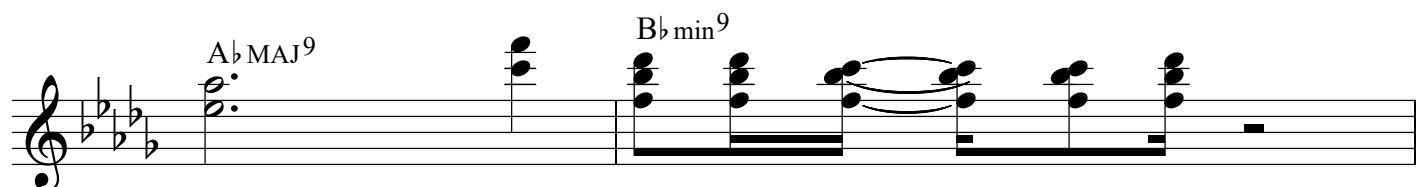
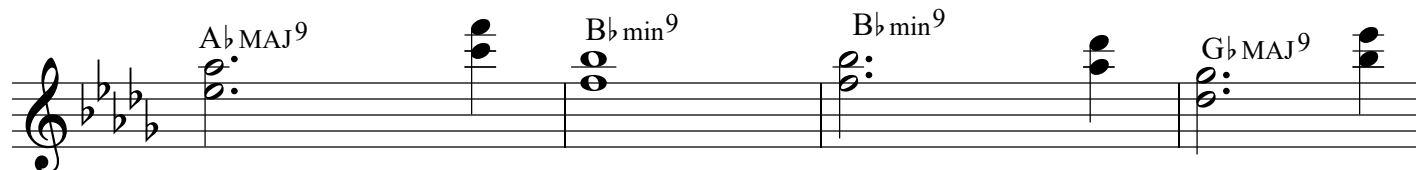
Jamaica

Keyboards / Guitar

Michael Drake



Continue same Comp



Play in Octaves



[B]

E \flat min⁹ *F min⁹*

E \flat min⁹ *E \flat min⁹/G \flat* *E \flat min⁹/D \flat* *C min⁷* *C min/B \flat* *A $7\flat$ ⁹*

Play 4x's

B \flat min⁹ *G \flat MAJ⁹* *A \flat MAJ⁹* *B \flat min⁹*

A \flat MAJ⁹ *B \flat min⁹* *A \flat MAJ⁹* *A \flat min⁷* *A min⁷*

[C]

Play 3x's

B \flat min⁷ *A \flat min⁷* *A min⁷*

B \flat min⁷ *C min* *C \sharp min*

The musical score is written for a keyboard and guitar. It consists of two main sections, [B] and [C]. Section [B] starts with a melodic line in the right hand and a bass line in the left hand. The chords are E \flat min⁹, F min⁹, E \flat min⁹, E \flat min⁹/G \flat , E \flat min⁹/D \flat , C min⁷, C min/B \flat , and A $7\flat$ ⁹. Section [B] then features a 4x repeat of a chord progression: B \flat min⁹, G \flat MAJ⁹, A \flat MAJ⁹, and B \flat min⁹. Section [C] starts with a 3x repeat of a chord progression: B \flat min⁷, A \flat min⁷, and A min⁷. Section [C] then features a 3x repeat of a chord progression: B \flat min⁷, C min, and C \sharp min.

[D]

D min B \flat C

D min D min

D min B \flat C

D min D min

B \flat C

C

[E]

G min⁹ A min⁹

G min⁹ E min⁷ E min⁶

D min B \flat C

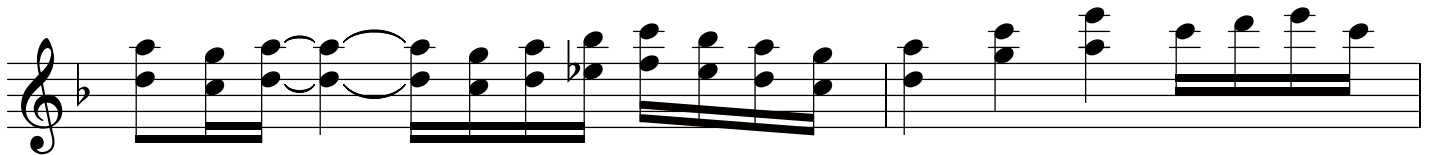
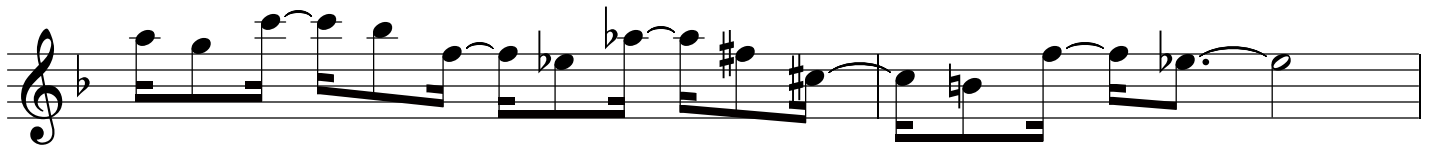
D min D min

D min B \flat C

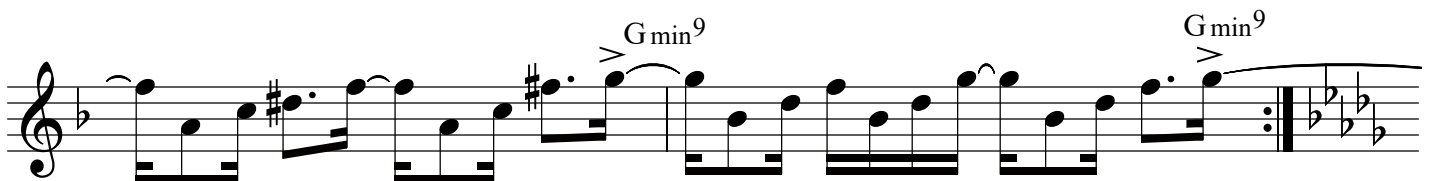
[F]

3 3

Play in Octaves



Play in Octaves



[Q]

B \flat min⁹

G min⁹ A \flat MAJ⁹ B \flat min⁹

Continue Same Comp

G min⁹ A \flat MAJ⁹ B \flat min⁹

[X]

B min⁹

G MAJ⁹ A MAJ⁹ B min⁹

Continue Same Comp

G MAJ⁹ A MAJ⁹ B min⁹

[Y]

C#min⁹

AMAJ⁹ BMAJ⁹ C#min⁹

AMAJ⁹ BMAJ⁹ C#min⁹

[Z]

BMAJ⁹ C#min⁹

BMAJ⁹ C#min⁹

BMAJ⁹

D#min/G#

Jamaica

Bass Gtr

Michael Drake

[illegible]

[A]

Play 4x's

[B]

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of the following notes: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4, B-flat3, A-flat3, G3, F3, E-flat3, D3, C3, B-flat2, A-flat2, G2, F2, E-flat2, D2, C2, B-flat1, A-flat1, G1, F1, E-flat1, D1, C1, B-flat0, A-flat0, G0, F0, E-flat0, D0, C0, B-flat-1, A-flat-1, G-1, F-1, E-flat-1, D-1, C-1, B-flat-2, A-flat-2, G-2, F-2, E-flat-2, D-2, C-2, B-flat-3, A-flat-3, G-3, F-3, E-flat-3, D-3, C-3, B-flat-4, A-flat-4, G-4, F-4, E-flat-4, D-4, C-4, B-flat-5, A-flat-5, G-5, F-5, E-flat-5, D-5, C-5, B-flat-6, A-flat-6, G-6, F-6, E-flat-6, D-6, C-6, B-flat-7, A-flat-7, G-7, F-7, E-flat-7, D-7, C-7, B-flat-8, A-flat-8, G-8, F-8, E-flat-8, D-8, C-8, B-flat-9, A-flat-9, G-9, F-9, E-flat-9, D-9, C-9, B-flat-10, A-flat-10, G-10, F-10, E-flat-10, D-10, C-10, B-flat-11, A-flat-11, G-11, F-11, E-flat-11, D-11, C-11, B-flat-12, A-flat-12, G-12, F-12, E-flat-12, D-12, C-12, B-flat-13, A-flat-13, G-13, F-13, E-flat-13, D-13, C-13, B-flat-14, A-flat-14, G-14, F-14, E-flat-14, D-14, C-14, B-flat-15, A-flat-15, G-15, F-15, E-flat-15, D-15, C-15, B-flat-16, A-flat-16, G-16, F-16, E-flat-16, D-16, C-16, B-flat-17, A-flat-17, G-17, F-17, E-flat-17, D-17, C-17, B-flat-18, A-flat-18, G-18, F-18, E-flat-18, D-18, C-18, B-flat-19, A-flat-19, G-19, F-19, E-flat-19, D-19, C-19, B-flat-20, A-flat-20, G-20, F-20, E-flat-20, D-20, C-20, B-flat-21, A-flat-21, G-21, F-21, E-flat-21, D-21, C-21, B-flat-22, A-flat-22, G-22, F-22, E-flat-22, D-22, C-22, B-flat-23, A-flat-23, G-23, F-23, E-flat-23, D-23, C-23, B-flat-24, A-flat-24, G-24, F-24, E-flat-24, D-24, C-24, B-flat-25, A-flat-25, G-25, F-25, E-flat-25, D-25, C-25, B-flat-26, A-flat-26, G-26, F-26, E-flat-26, D-26, C-26, B-flat-27, A-flat-27, G-27, F-27, E-flat-27, D-27, C-27, B-flat-28, A-flat-28, G-28, F-28, E-flat-28, D-28, C-28, B-flat-29, A-flat-29, G-29, F-29, E-flat-29, D-29, C-29, B-flat-30, A-flat-30, G-30, F-30, E-flat-30, D-30, C-30, B-flat-31, A-flat-31, G-31, F-31, E-flat-31, D-31, C-31, B-flat-32, A-flat-32, G-32, 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B-flat-50, A-flat-50, G-50, F-50, E-flat-50, D-50, C-50, B-flat-51, A-flat-51, G-51, F-51, E-flat-51, D-51, C-51, B-flat-52, A-flat-52, G-52, F-52, E-flat-52, D-52, C-52, B-flat-53, A-flat-53, G-53, F-53, E-flat-53, D-53, C-53, B-flat-54, A-flat-54, G-54, F-54, E-flat-54, D-54, C-54, B-flat-55, A-flat-55, G-55, F-55, E-flat-55, D-55, C-55, B-flat-56, A-flat-56, G-56, F-56, E-flat-56, D-56, C-56, B-flat-57, A-flat-57, G-57, F-57, E-flat-57, D-57, C-57, B-flat-58, A-flat-58, G-58, F-58, E-flat-58, D-58, C-58, B-flat-59, A-flat-59, G-59, F-59, E-flat-59, D-59, C-59, B-flat-60, A-flat-60, G-60, F-60, E-flat-60, D-60, C-60, B-flat-61, A-flat-61, G-61, F-61, E-flat-61, D-61, C-61, B-flat-62, A-flat-62, G-62, F-62, E-flat-62, D-62, C-62, B-flat-63, A-flat-63, G-63, F-63, E-flat-63, D-63, C-63, B-flat-64, A-flat-64, G-64, F-64, E-flat-64, D-64, C-64, B-flat-65, A-flat-65, G-65, F-65, E-flat-65, D-65, C-65, B-flat-66, A-flat-66, G-66, F-66, E-flat-66, D-66, C-66, B-flat-67, A-flat-67, G-67, F-67, E-flat-67, D-67, C-67, B-flat-68, A-flat-68, G-68, F-68, E-flat-68, D-68, C-68, B-flat-69, A-flat-69, G-69, F-69, E-flat-69, D-69, C-69, B-flat-70, A-flat-70, G-70, F-70, E-flat-70, D-70, C-70, B-flat-71, A-flat-71, G-71, F-71, E-flat-71, D-71, C-71, B-flat-72, A-flat-72, G-72, F-72, E-flat-72, D-72, C-72, B-flat-73, A-flat-73, G-73, F-73, E-flat-73, D-73, C-73, B-flat-74, A-flat-74, G-74, F-74, E-flat-74, D-74, C-74, B-flat-75, A-flat-75, G-75, F-75, E-flat-75, D-75, C-75, B-flat-76, A-flat-76, G-76, F-76, E-flat-76, D-76, C-76, B-flat-77, A-flat-77, G-77, F-77, E-flat-77, D-77, C-77, B-flat-78, A-flat-78, G-78, F-78, E-flat-78, D-78, C-78, B-flat-79, A-flat-79, G-79, F-79, E-flat-79, D-79, C-79, B-flat-80, A-flat-80, G-80, F-80, E-flat-80, D-80, C-80, B-flat-81, A-flat-81, G-81, F-81, E-flat-81, D-81, C-81, B-flat-82, A-flat-82, G-82, F-82, E-flat-82, D-82, C-82, B-flat-83, A-flat-83, G-83, F-83, E-flat-83, D-83, C-83, B-flat-84, A-flat-84, G-84, F-84, E-flat-84, D-84, C-84, 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A-flat-102, G-102, F-102, E-flat-102, D-102, C-102, B-flat-103, A-flat-103, G-103, F-103, E-flat-103, D-103, C-103, B-flat-104, A-flat-104, G-104, F-104, E-flat-

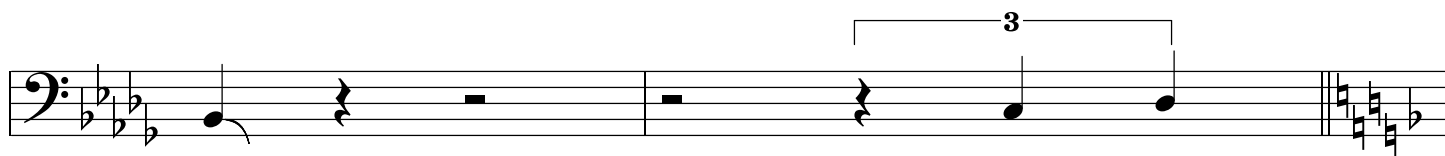
Play 4x's

The bass line of 'The Rose Tree' is written in 3/4 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), 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The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of the following notes: a dotted quarter note G2, an eighth note F2, a quarter note E2, a half note D2, a quarter note C2, a quarter note B1, and a triplet of eighth notes A1, G1, and F1. The piece ends with a double bar line.

[C]

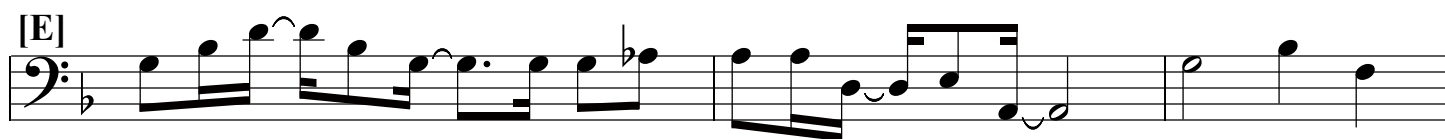
Play 3x's

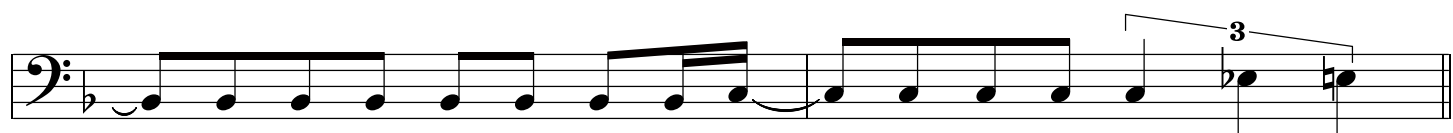


[D]



[E]



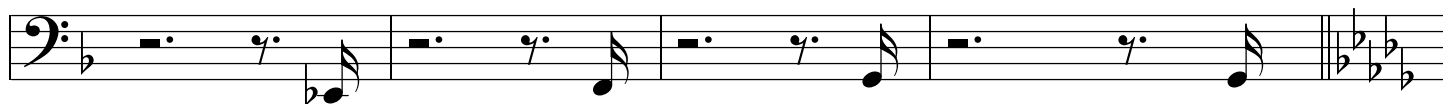


[F]

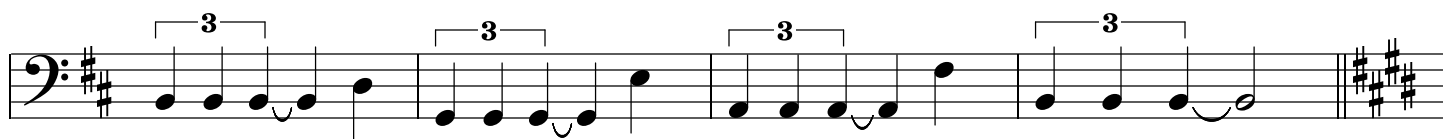
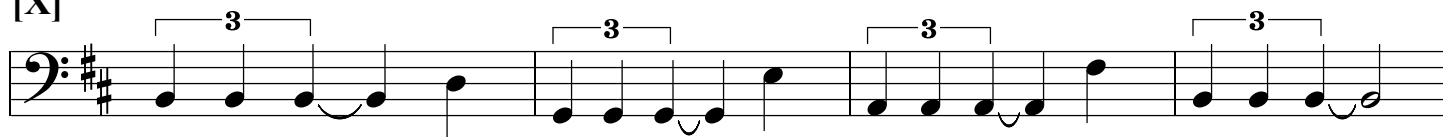


\wedge 

Play 6x's



[Q]

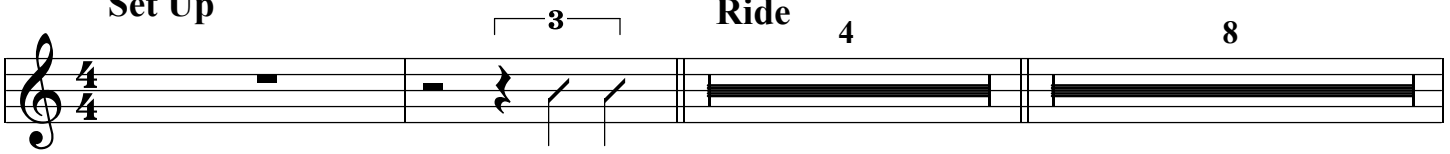

$$[\mathbf{X}]$$


[Y]

The image displays a bass guitar score for the piece "Jamaica". The music is written in E major, indicated by four sharps (F#, C#, G#, D#) in the key signature. The score consists of nine staves of music, all in bass clef. The first four staves show a continuous eighth-note pattern, with some notes beamed in groups of four. The fifth and sixth staves introduce a triplet of eighth notes (F#, G#, A) followed by a dotted quarter note (B). The seventh and eighth staves continue this pattern, with the eighth staff featuring a triplet of eighth notes (B, C#, D) followed by a dotted quarter note (E). The final staff concludes the piece with a triplet of eighth notes (E, F#, G) followed by a dotted quarter note (A), which is marked with an accent (^) and a fermata.

Jamaica

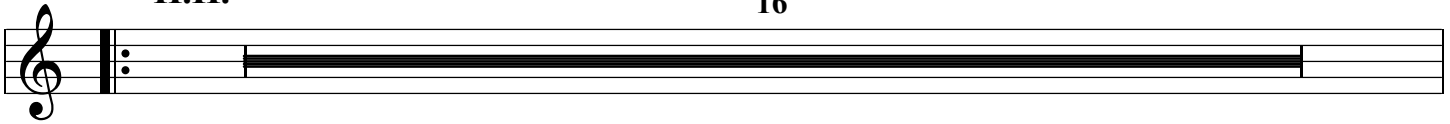
Drums **Set Up** Michael Drake



[A]

H.H.

16

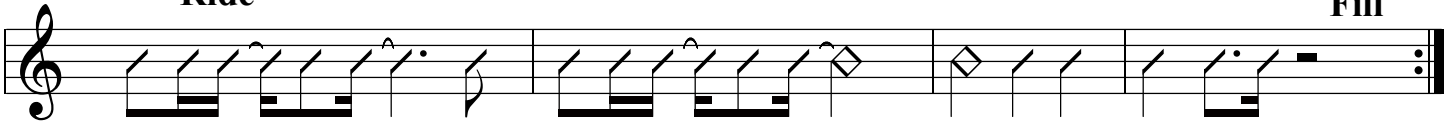


[B]

1.

Ride

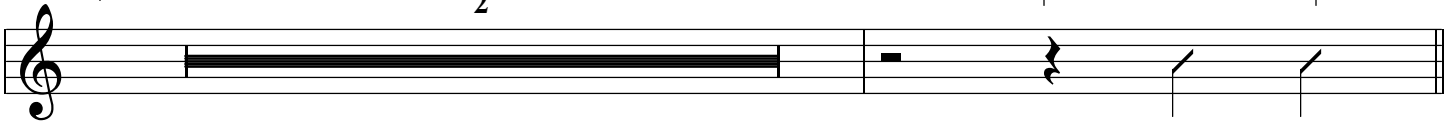
Fill



2.

2

3



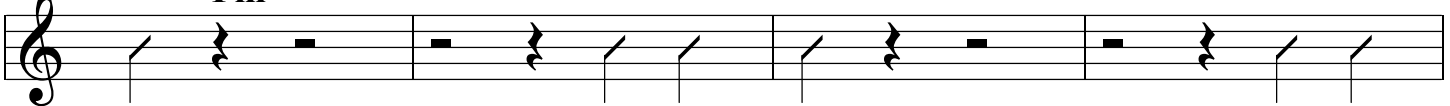
[C]

Fill

3

Fill

3

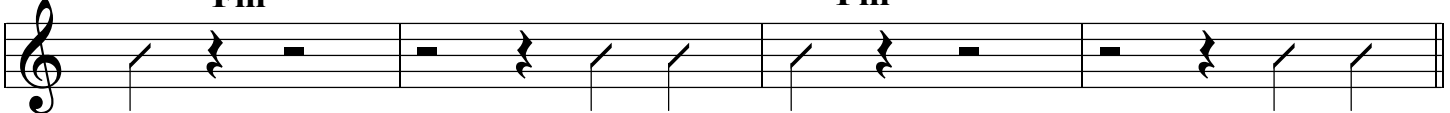


Fill

3

Fill

3



[D]

Ride

7



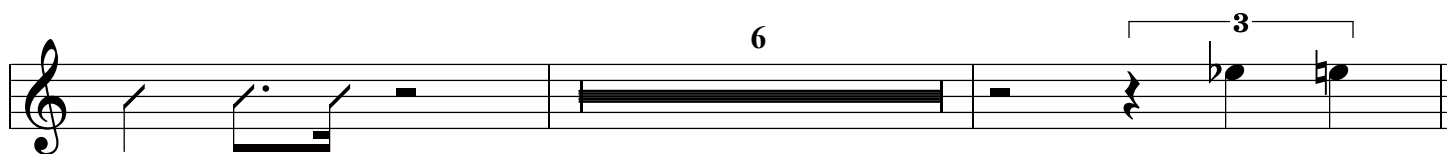
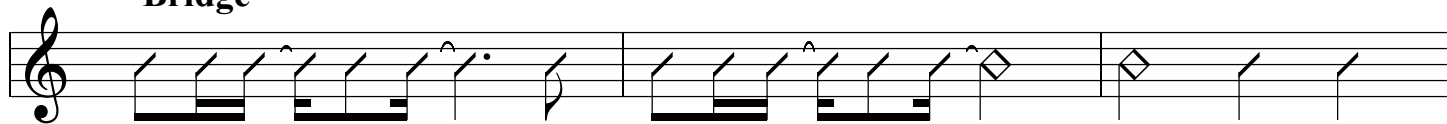
Horn Solo

Play thru

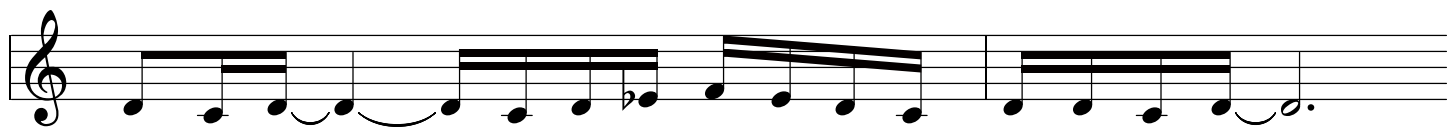
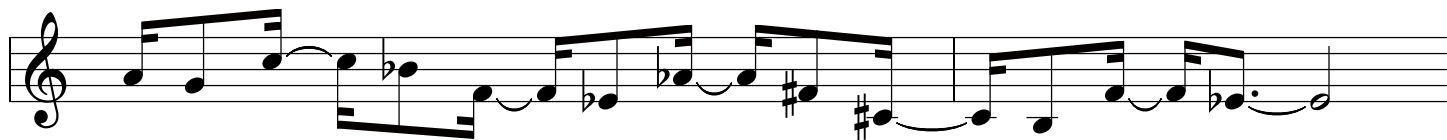


[E]

Bridge



[F]



The diagram illustrates a musical sequence on a single staff. It begins with a treble clef, followed by a double bar line. The first measure contains a whole note, with the number '4' positioned above it. Below this measure is the label 'Comp Cue'. This is followed by another double bar line, then a second measure containing a whole note, with the label '[Q]' positioned above it. Below this measure is the label 'Modulation'. This is followed by a third double bar line, then a third measure containing a whole note, with the number '8' positioned above it. The sequence ends with a final double bar line.

The diagram shows a musical staff with a treble clef. It is divided into two measures by a double bar line. The first measure is labeled $[X]$ above it and contains a solid black bar representing 8 notes. Below this measure is the word "Modulation". The second measure is labeled $[Y]$ above it and also contains a solid black bar representing 8 notes. Below this measure is also the word "Modulation".

[Z]

Jamaica

Trumpet Solo

Michael Drake

11

Cmin⁹

I've gone a - way,

[A] Cmin⁹ A♭MAJ⁹ B♭MAJ⁹ 3

far a - way, to find my love in Ja -

Cmin⁹ Cmin⁹ A♭MAJ⁹

mai - ca, The sky was red, like my love, She's

B♭MAJ⁹ Cmin⁹ Cmin⁹

gone a - way to the is - land, I'll look for her, in the

A♭MAJ⁹ B♭MAJ⁹ Cmin⁹

wind, That's whereshe left her love for me, And though it might

Cmin⁹ A♭MAJ⁹ B♭MAJ⁹ Cmin⁹

take for e - ver, My love for her flows end - less - ly,

[B]

Chas - in' all my dreams, as far as they may go,

You're the one I love and you're the one I need. I've gone a - way

far a - way, to find my love in Ja -

mai - ca, She was to me loves breath of life, With -

out her I'm not whole, I was to her, I thought

the same, She left me a - midst the game, Is there no hope

Cmin⁹ A \flat MAJ⁹ B \flat MAJ⁹

for a man, Who's lost his love to the

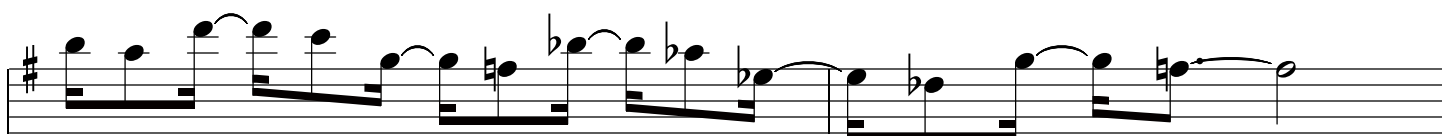
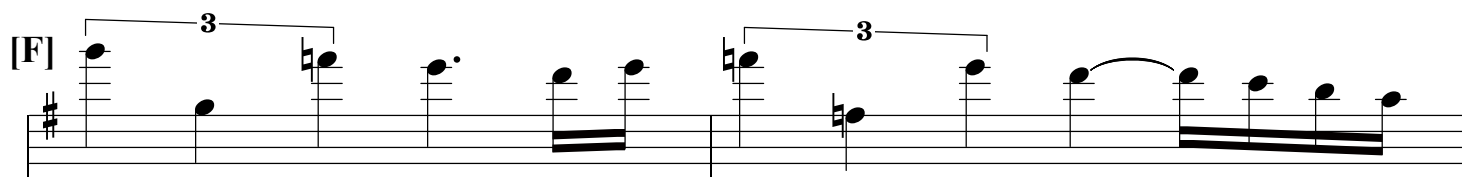
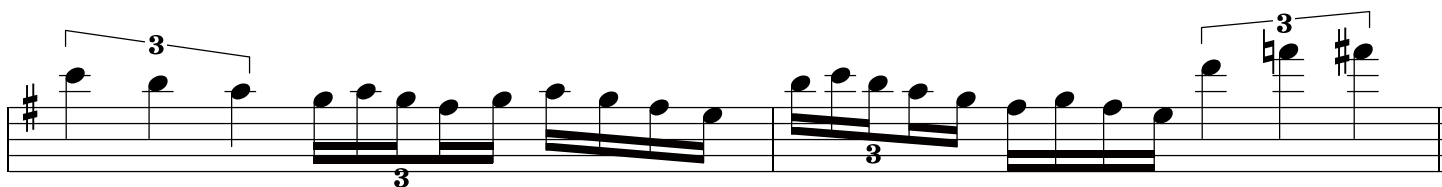
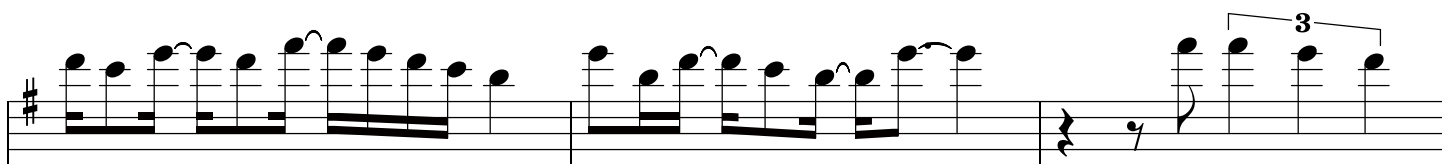
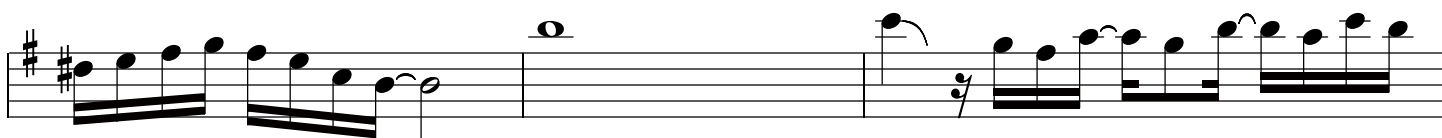
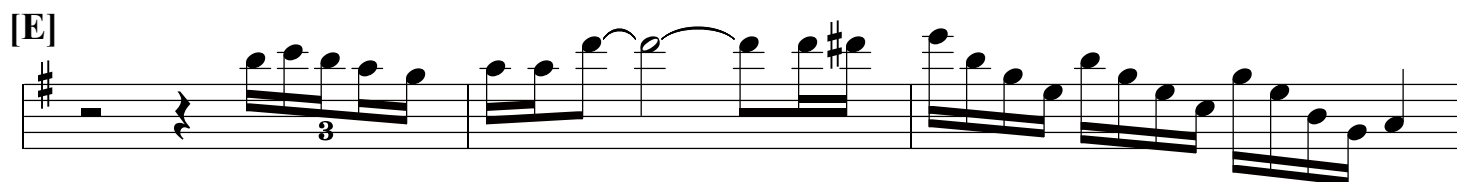
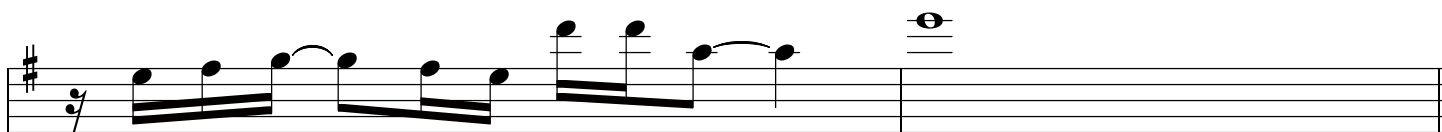
Cmin⁹ B \flat MAJ⁹ Cmin⁹ B \flat MAJ⁹ B \flat B

wind, lost his love to the wind lost his love

[C] Cmin⁹

Cmin⁹ Cmin⁹ D₉⁶ D \sharp ₉⁶

[D] 7



First system of musical notation, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and various musical notations including eighth notes, quarter notes, and rests.

Play 6 x's

4 3 Cmin⁹

I've gone a - way,

[Q] Cmin⁹ A♭MAJ⁹ B♭MAJ⁹ 3

far in a - way, to find my love in Ja -
in the wind, That's where she left her love

Cmin⁹ Cmin⁹ A♭MAJ⁹

mai - ca, The sky was red, like my love, She's
for me, And though it might take for e ver, My

B♭ MAJ⁹ Cmin⁹

gone a - way to - the is - land, I'll look for her,
love for her flows end less - ly,

[X]

in the wind, That's

where she left her love for me, And though it

might take for e - ver, My

love for her flows end less - ly,

[Y]

4 3

The musical score consists of ten staves of music, primarily in the treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols:

- Staff 1:** Features a melodic line with slurs and triplets (indicated by a '3' below the notes).
- Staff 2:** Continues the melodic line with slurs and triplets.
- Staff 3:** Includes a triplet and a measure with a whole rest.
- Staff 4:** Continues the melodic line with slurs and triplets.
- Staff 5:** Includes a measure with a whole rest and a measure with a half note.
- Staff 6:** Starts with a measure containing the symbol **[Z]** and a whole rest, followed by a triplet.
- Staff 7:** Includes a triplet and a measure with a whole rest.
- Staff 8:** Includes a triplet and a measure with a whole rest.
- Staff 9:** Includes a triplet and a measure with a whole rest.
- Staff 10:** Ends with a measure containing the symbol **sfz** and a wedge-shaped crescendo/decrescendo hairpin.